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Eikoh Hosoe: Photographs 1960-1980

Constance McCabe

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EIKOH HOSOE: Photographs 1960-1980

by

Constance McCabe

Submitted in Partial Fulfillment of the

Requirements for the Degree

MASTER OF FINE ARTS

MFA PHOTOGRAPHY PROGRAM

SCHOOL OF PHOTOGRAPHIC ARTS AND SCIENCES

ROCHESTER INSTITUTE OF TECHNOLOGY
ROCHESTER, NEW YORK

June, 1982

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Catherine Lord
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Visual Studies Workshop

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EIKOH HOSOE:

Photographs 1960 - 1980

Constance McCabe
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Elliott Rubenstein, Chairman
Assistant Professor, RIT

Charles A. Arnold, Jr., Advisor
Professor, RIT

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Editor, "Afterimage"

STATEMENT OF PURPOSE

I intend to organize and curate three exhibitions of the photographs of Eikoh Hosoe. I will research the work of the photographer as the artist presents it and perceives it. The research will involve Hosoe as he fits into the history of photography of Japan, and his impact on the photographic community of Japan and abroad. Through the joint cooperation of RIT, Visual Studies Workshop, the International Museum of Photography at George Eastman House and Light Gallery, New York City, I will organize and edit the photographs to form three groups of the artist's work to be concurrently exhibited at RIT's MFA Photo Gallery, at IMP/GEH, and at Visual Studies Workshop.

BACKGROUND

For many years I have been interested in the art of Japan. Through recent acquaintances with several Japanese students, photographers and linguists, my interest has broadened to include the history and language of Japan, as well as the artistic approach to photography in Japan.

Since my graduate study commenced at RIT last year, I have been interested in the possibility of executing an exhibition involving Japanese photography. In order to provide myself with an historical foundation as a background for curating a possible exhibition, I researched the history of nineteenth and twentieth century photography in Japan.

Concurrently, I discussed various possibilities for Japanese photographic exhibitions with friends who are directly or indirectly involved with Japanese culture, the language and the photographic museum and gallery community of Japan. Eikoh Hosoe is the most active of Japanese artist/photographers. His influence is recognized internationally. This recognition

as well as my personal enthusiasm toward his work has directed me to endeavor to gather all the resources available to me in order to execute these exhibitions of his photographs. Perhaps the audience that views these exhibitions might gain the the same enthusiastic appreciation of Hosoe's photographic expression which I enjoy.

PROCEDURE

Visual Studies Workshop and the International Museum of Photography at George Eastman House holds a great deal of Hosoe's early work. Light Gallery in New York City represents Hosoe in the United States. Through their cooperation and that of Rochester Institute of Technology, and in direct conjunction with the artist, three concurrent exhibitions will be presented, representing Hosoe's development of artistic concerns throughout the past twenty years.

This project will require correspondence with the artist and with his representative gallery. It will be necessary to travel to New York in order to supplement my research in the archives of the Eastman House and Visual Studies Workshop. These resources might provide a resource for exhibition material. I will curate the exhibitions, editing the artwork and designing the exhibitions. I will also arrange for publicity.

Introduction

This project was initiated with an appreciation of the work of Eikoh Hosoe; I had not met him until his visit to Rochester for the occasion of this project's completion.

It was difficult to find specific information about Mr. Hosoe. Although he speaks excellent English, there is little written about him in this language. This fact is surprising when one considers how well-reknown his work is not only in this country, but internationally as well. Many of the statements in this report, therefore, are based not on bibliographical sources. The information is based on my experiences during the preparation of the exhibition and catalogue and during Mr. Hosoe's visit to Rochester.

I am indebted to Mr. Hosoe and to Dr. Russell Kraus, director of RIT's School of Photographic Arts and Sciences for making this project possible. Their dedication as educators, their patience and their trust allowed me the privelege of executing the project. Thanks are also due to the classmates, faculty, family and friends who helped so much.

EIKOH HOSOE: the Photographer

Eikoh Hosoe is undoubtedly Japan's outstanding figure in contemporary fine arts photography. Thematically, Hosoe's work concentrates on the human figure. From this elemental subject, his concepts expand to visually express his concerns with the human spirit.

Raised in a Shinto shrine (his father was a Shinto priest) in Tokyo, Hosoe's youth was spiritually and artistically rich. His early awareness and involvement with Zen has influenced his work throughout his career. On the walls of his home as he grew up were the traditional woodblock prints of Japan, some erotic. From a western point of view, the influence of this sort of visual background seems outwardly apparent. Conventions of design--the contrast and formal composition, man as dark and woman as light--these are the building blocks of much of Japanese conventional 2-dimensional art, such as the Ukiyo-e print. Yet to Hosoe, these elements, although very traditionally significant, are somewhat superficial. His photographs are meditations. They are, in fact, beautiful and seductive human figure studies. But to listen to Hosoe speak of his photographs, the viewer is seduced further. The strength of his already powerful photographs is augmented by the words describing his experiences while making the images.

Hosoe photographs as a means to producing a fine published piece. The book is his art. He always has specific intentions when preparing each piece, yet he does not expect each reader to interpret the piece as he has conceived it. Although each photograph holds personal significance to Hosoe, he writes no accompanying text. Instead, others have written for him, and interpret his work in various esoteric ways. In the preface of KAMAITACHI, for example, Shuzo Takiguchi wrote a sort of abstract prose. A mood is created by this preface, and when it is combined with the disquieting imagery and the preciousness of the book format (each page must be unfolded individually) an allusion is made to Hosoe's emotional intent. Although there is no obvious literal message to be found in KAMAITACHI, the emotional message is clear: the evil mythical sharp-toothed weasel, "Kamaitachi," is a memory of his youth which would have been more comfortably forgotten. It stems from his childhood wartime evacuation from Tokyo to the countryside where he felt alone and afraid, and where Kamaitachi lurked waiting in the rice fields (see catalogue).

The sense of esoteric symbolism is recurrent in all of Hosoe's work. His subjects are abstracted, either compositionally or conceptually. In one of his two most well-known books, ORDEAL BY ROSES, this abstraction is evident. Figures are left in deep shadow, extremely foreshortened or placed on a ground that is perceptually ambiguous.

EMBRACE is a powerful series of abstracted nude forms. Man is dark and woman is light. This tonal concept stems from the traditional Japanese artistic conventions used to depict genders, in such arts as the Kabuki theater or the woodblock print. Hosoe utilizes this concept in his work, exaggerates the convention by means of careful close cropping and exaggerated but tonally controlled contrast, and combines a photographic "reality" of subject matter to present a strong, abstract sensuality.

In ORDEAL BY ROSES, Hosoe photographs the Japanese novelist and playwright Yukio Mishima, as the mysterious central character in the book, often represented with a rose somewhere in the image. To Mishima, the rose is a symbol of univerisality--a symbol of extremes within oneself. Mishima, the notorious Japanese traditionalist (he organized a private samurai army) and homosexual, colaborated with Hosoe in the production of ORDEAL BY ROSES and wrote the preface to this masterpiece of bookmaking. The book was first released as KILLED BY ROSES in 1963 but Mishima later asked that it be renamed "Ordeal by Roses" for the 1970 republication for two reasons. "Ordeal" somewhat more literally translates from the Japanese. But the word "killed" in the title was more bothersome to Mishima, and he prefered that it be changed. Mishima never saw the completed new edition of ORDEAL BY ROSES. He died in 1970 by means of ritual suicide in front of his personal army.

The spiritual extremes seen in Hosoe's work clearly reflect his

life experience. Perhaps the trend seen in his work after the completion of EMBRACE and ORDEAL BY ROSES is evident of a longterm calm in his life. His work has drifted from a dramatic and aggressive confrontation with his subject matter to a quietly meditative, almost naive and even humorous approach. This naivety, however, must be discounted once Hosoe is heard describing his work. The naivety becomes charm. To cite an example, Hosoe has worked on a series he calls "Pubic Hair." The images, superficially, seem to be rather ordinary photographs of the nude. But as Hosoe describes the restrictions of censorship in Japan, the intent of these images is redefined. Each culture has its limits for censorship. In Japan, pubic hair is considered inappropriate for public viewing. For centuries pornography has been an important part of Japan's artistic tradition. Yet in today's Japan, the minister of finance (the department of whom, because of tax purposes, makes censorship decisions) regards pubic hair as obscene. Hosoe himself serves on a committee which affects the final decisions regarding censorship. As a statement against censorship, Hosoe has produced this unfinished series of images. The "Pubic Hair Butterfly," for example, is a picture of a woman's pelvic area with a bow covering the pubic area. Although some pubic hair is visible, Hosoe managed to convince the censorship committee that the bow covered the body to an extent significant enough to make the image ambiguous: was it actually pubic hair? If so, where did it begin or end? This argument worked with another of his images in which a reclining female nude was bathed in very contrasty light. The pelvic region was so

brightly lit that the pubic hair became invisible. The viewer knows what is there, but by means of the photographic process, censorship is sidestepped.

The more light-hearted approach Hosoe is taking towards his work is difficult to understand without Hosoe's personal explanation. He is constantly working on new ideas and concepts, some more easily appreciated than others. His current project is that of photographing the neo-baroque architecture of Antonio Gaudi for another publication. The images are very abstract, and are reminiscent of the cut-paper work of Fredrick Sommer. The public reaction to the small number of images seen in this country has been somewhat unenthusiastic. But the images are intriguing for two very important reasons. After twelve years, Hosoe's work is leaning again toward the metaphysically abstract, and even Hosoe sees his "Gaudi" as reviving EMBRACE. This, along with the fact that much of "Gaudi" is in color (and none of his color images have ever been seen in this country) makes the "Gaudi" series another provocative project.



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Eikoh Hosoe: Photographs 1960-1980

Eikoh Hosoe

Discussion

A strongly related series of events and circumstances led me to propose my thesis project as an exhibition of Japanese photography. My background included growing up in an ethnically varied section of Los Angeles with a strong Japanese-American neighborhood. My oldest friend became a Japanese linguist, and had been encouraging me to visit Japan for some time. In graduate school, I researched the history of Japanese photography, anticipating a thesis relating to the topic. At the same time I worked as a research assistant to James Reilly, the noted 19th century albumen print conservation scientist. During my work with him I learned that the heyday of 19th century Japanese photography was marked by the magnificent hand colored albumen prints of that country. I spent much of my first year in graduate school working as an intern in the conservation laboratory of the International Museum of Photography at George Eastman House. This opportunity afforded me the privilege of access to the photographic archives and library. For my thesis project I considered preparing a 19th or 20th century exhibit, and due to the limited material available in Rochester, I decided to work within the modern era. At this point I consulted with a curator at Eastman House as decided to invite one contemporary Japanese photographer to participate in a

one-person exhibition to be held concurrently at RIT and George Eastman House.

Eikoh Hosoe is the most well reknown Japanese photographer internationally. I had been familiar with his work for years. He has spent time in Rochester, and he has good friends here. I decided to write to him and invite him to exhibit his photographs in Rochester, with myself as coordinator of the with myself acting as coordinator. Mr. Hosoe's prompt reply expressed his great honor to participate in such a project. It was, of course, the greater honor for me to have the privilege of working with such a fine person and great artist.

With the great support of the administration, faculty and students of RIT's School of Photography, I was physically, financially and emotionally able to carry out the project that, from the time of its inception, ballooned into a project of a magnitude which I never anticipated.

At this early point, Nathan Lyons, director of Visual Studies Workshop, invited me to hold a third exhibition. It would be an exhibition devoted to the books by which the artist is so well known and would be displayed at the Workshop. There could be no place more appropriate or prestigious than VSW to hold such an exhibition. This, complemented by the unequalled resource of scholars of the art of books, made the experience of organizing

the project an exceptional one.

With the help of Dr. Russell Kraus, Director of the School of Photographic Arts and Sciences, the possibility of preparing an exhibition catalogue would be realized. The exhibition catalogue was the major portion of the project. This design of this publication was to be complex and time-consuming, and more expensive than we could afford. I decided to ask one of the graduate students in the Communication Design program, Susan Poulakis, to work on this portion of the project. The design of the exhibition catalogue and poster qualified as her graduate thesis project, and thus set a precedent for the different schools cooperating and collaborating on mutually beneficial projects.

From this point the catalogue became a joint project. Ms. Poulakis and I shared the responsibilities of learning what went into producing a finely printed publication, finding the resources to carry out these steps, and doing so with the highest quality possible and with the least financial expense, and we were fortunate to have the School of Printing at our fingertips to use as an initial source of information.

Both Ms. Poulakis and I had vague notions of our needs for the catalogue. We knew that the duotone offset lithograph was the most practical system to reproduce fine art photography, although the process is generally more than we could afford. We sought out those people we knew from the School of Printing and the Technical

and Education Center for advice and perhaps assistance. We hoped at least to learn enough to be able to ask intelligent questions when it came time to call printers, paper companies, typesetters and binderies for price estimates. We were able to immediately locate people who were interested, not only in the project as a concept, but who were eager to become involved in the project at no cost. One person was very interested in having the chance to shoot the duotones for fine art reproduction mostly because of the subject matter and for the chance to produce printed matter of very high caliber. He knew other people in the graphic arts on campus and help make those connections for us. A graduate student teaching in the School of Printing's stripping laboratory offered to spend as much time as was necessary to strip the catalogue and poster, again at no cost to us. Those two personal contacts alone saved us at least two thousand dollars toward a job for which our budget totaled two thousand dollars. We then began to contact typesetters, with the same results: two typesetters agreed to donate their services. We saved another fifteen hundred dollars.

Anticipating the work to be done as editor of the catalogue, I had arranged to work as an intern for the Visual Studies Workshop publication, AFTERIMAGE. While working there I was able to learn some of the skills and disciplines that made the job of editing the catalogue feasible. Along with writing some book reviews, these skills included such things as notations to typesetters, conventions of publication literature that I had overlooked until this time, and the appreciation of the tedious process of writing

and rewriting until you are sure there is nothing in the text to be regretted.

The images Mr. Hosoe chose for reproduction as well as the first drafts of the catalogue text arrived on schedule, and the design of the designing of the publication commenced. Along with a great respect and understanding of eastern art and culture which is well-reflected in the catalogue design. Ms. Poulakis' refusal to compromise on the details of publication design gave me a new respect for those who exceed in her field.

Of the many considerations to be had in designing the publication, the choice of typeface was a critical one. But the choice was to be based on the size and shape of the catalogue, how much text there was to be, how many pages were to be devoted to text, how the text was to relate to the size, positions and number of reproductions, and of course, what we could financially afford regarding all these production elements. The typestyle chosen was a fine line, sans-serif, small typeface, mostly for spacially and financially economical reasons. This small typeface was criticized by few for legibility reasons, but this was a sacrifice we did not find objectionable as our option would have been to omit large portions of text.

While the early comps for the catalogue were being prepared, I worked on the first stages of editing the text. I was pleased to have received permission from Mr. Hosoe to use not only manuscripts of his own, but also to use excerpts from literature

by the late Yukio Mishima, Japanese novelist and playwright, written expressly for Mr. Hosoe. Mr. Hosoe also provided me with material for the catalogue preface by the late Nobuya Yoshimura, publisher and critic of Japanese photography. Included also were a detailed biography and an exhibition and publication list. These were all wonderful resources, but they were written by several people. The writing styles of these people or the translators were very different. It became my job to form a coherent body of text without offensively changing the tone or meaning of the works. In some cases this meant locating the publication from which the Japanese text was translated and contacting my friend in the field of Japanese linguistics for the necessary services. In several cases, only Hosoe himself could answer my questions. For the most part, however, editing the text consisted of writing and rewriting, asking advice of my thesis committee as well as the advice of those friends and family who have strong writing skills or some experience in editing manuscript.

As decisions were made regarding the design of the catalogue and poster, Mr. Hosoe was informed by mail or telephone. He seemed to trust our judgement thoroughly, and gave us complete control of the execution of the catalogue. The various institutions involved in the project were kept informed as well, and by virtue of the design progress, enthusiasm for the coming events grew.

All the time the design preparations were taking place, plans for printing was another important issue. The paper stock had to be

chosen and ordered, again within our modest means. The ink had to be chosen with specific goals in mind. We decided to try to replicate as closely as possible by means of offset lithography the look of Hosoe's photographic books, which are printed in gravure. We chose a dull coated, very bright white rather heavy-weight paper stock, to be used in conjunction with a neutral black glossy ink with a matte spot varnish. We learned what these terms meant only after we had met with numerous paper companies, printers and educational resources at RIT and VSW. from the samples we had seen, this combination seemed to suit Hosoe's taste for photograph reproduction.

While preparations were being made for the catalogue, coordination of plans for exhibition institutions was also taking place. The directors and curators agreed on dates which would overlap for at least one week, if Mr. Hosoe could, in fact be here for the events. During my correspondence with him I had a good indication of when he could be here. We were fortunate that he had planned to be in this country at the time the exhibits were tentatively scheduled, and our expenses were minimized because of these plans. We could not have afforded to pay his expenses from Tokyo, but travel expenses from Los Angeles were more within our budgetary limits. It was only by lucky coincidences and help from the School of Photographic Arts and Sciences' Dr. Russell Kraus that all the plans we had hoped for finally fell into place. By means of much correspondence and many telephone calls to and from Japan the project was realized.

Planning the exhibition was a complicated process. Because I was a student and not on the curatorial staff of the Eastman House, it was important that communication between the administration of RIT and Eastman House was clear. Meetings were held on several occasions to be sure all parties were aware of each institution's role in the project. I met alone with directors and curators and the various persons involved in exhibition preparation. On only one occasion did representatives from RIT and the Eastman House meet. The meeting served to clarify our roles concerning exhibiting the photographs and to receive permission in writing from the Eastman House's representative to mention their name in the catalogue and on the poster. The administration of Visual Studies Workshop had already expressed their trust in my judgement, so in order to protect myself and RIT I wanted to hold a meeting of this sort to avoid future complications. Another purpose for this meeting was to reclarify my role as coordinator of the exhibition, and to confirm, in the presence of witnesses, that I was to be responsible for editing the prints for the two institution's exhibits. There seemed to be no problem for either institution with the plan for me to be the acting curator of the show. With these issues settled, I was able to continue preparations for the exhibition, catalogue and related events with the knowledge that I was not working in the dark.

Specific arrangements were then made. Mr. Hosoe approved of the initial editorial decisions for the catalogue, as well as of the design plans. He worked out his travel plans to suit our

schedule, and confirmed his plans to spend a week in Rochester to be present at receptions to be held at RIT and VSW, and to appear as guest speaker at both institutions. He agreed to bring a copy of his film, NAVAL AND ATOMIC BOMB, and present it to an audience at RIT. We invited him to participate in a video project which would document his visit to Rochester, and would, perhaps, be included as part of the traveling exhibition that was to follow the Rochester events. Mr. Hosoe was agreeable to all of the propositions, and a preliminary itinerary was drawn up for his approval.

Ms. Poulakis and I learned practically every step involved in publication production, including the language of the publication world. Some of the production details included finding the proper places to contact regarding having the publication catalogued through the Library of Congress and "ISBN." With this sort of detail attended to, the final editorial manuscripts were written, approved by Hosoe, rewritten and readied for the typesetters. Problems came up that were not anticipated. Because we were not paying for the expensive jobs, our project was not first priority for a small business. We learned of the importance of back-up plans if something had gone wrong. The typesetter that we planned to use could not do the work for us in time. Fortunately, we had arranged for another typesetter to donate their services. As it turned out, the alternate typesetter did most of RIT's work through the Communications department of the administration. That department used a sophisticated

telecommunication computer typesetting system. The staff of RIT Communications had already been familiar with our project and impressed with its scope, and the person in charge of publicity arranged for the text to be put on the department's floppy disk system, then typeset through their telecommunication system.

Publicity was another major portion of the planning of the project. It is a time-consuming and expensive job to do properly. I was fortunate to have the support and cooperation of the Communications Department as well as that of the School of Photography both with labor and monetary needs. Communications arranged to have news releases sent to local, national and international periodicals and art and photography-related institutions. When the posters and catalogues were printed, hundreds were sent around the United States for publicity as well as to selected institutions and individuals all over the world.

All the final plans for the catalogue design were complete. The image sizes and placement had been decided and the type was finally set, after several frustrating revisions. The number of people involved in the catalogue production had multiplied so, that communications were difficult. It came time to prepare the duotone and line (for the text) negatives for stripping. All the original reproduction prints had to be reduced in size for the catalogue, and the poster image was to be enlarged. To gain the greatest detail possible, a fine dot screen (200 line) was to be used. David Cohn, the graphic arts specialist who donated his

skills and resources to our project, was a perfectionist. He was patient with us because he appreciated the needs of the publication and understood our financial situation. It was not easy for him to work with a printing shop with which he was not familiar, but he made it possible to find the highest quality results even though the circumstances were far from conducive to such results. He telephoned and met with the printers on several occasions to be sure that they understood each other. Fortunately, the printers were excited about our project too, and they were very willing to cooperate for mutually beneficial ends.

The duotones and line negatives were made and were ready to be stripped. Stripping is the process whereby each image, whether it is the words, the highlight detail or the shadow detail, or a specific area masked out to be one field of color, is laid out in separate sheets, and pieced together in one sheet (flat). This is repeated with each set of images and placed in register, one atop the other. Each flat has specific exposure requirements for transferring to a photosensitive offset lithography plate, and for each flat a separate plate is made. For example, the poster alone required five separate flats, thus four separate plates. The first flat is the registration flat, so each plate will be easily registered when it goes to press. The text requires its own flat, for the exposure for line work is necessarily different than that for tone reproduction. The duotone amounts to two halftone negatives, one enhancing the highlight detail and one enhancing the shadow detail. The final flat will be a mask to

place a clear varnish only over the image area, which makes the blacks appear blacker and visually separate the image from the rest of the page. The preparations for the catalogue stripping required much more skill and work. The catalogue was to be twenty-four pages, self-cover (one paper). Because of the dimensions, two signatures were required. A signature is one sheet of paper with many pages printed on either side that is folded then trimmed to fit in a specified book format. This process is called imposition and finishing, and it is a complicated process which takes much experience to be comfortable with it. Again, we were fortunate to have the volunteer expertise of Stanley Rosen to work with and learn from. The printers were very cooperative with us, although they were making relatively little money on the project and it took a lot of effort on their part to participate.

The exhibition prints arrived from Japan, and had to be picked up from a shipping company's custom department, and the customs fee COD charge was to be paid. The prints were picked up at the airport and plans were made for editing for exhibition. A representative of the Eastman House' curatorial staff came and made choices for the exhibit to be held there, forgetting of their commitment to me as acting curator for this exhibition. It was no longer in my control: too many people were involved, and a power struggle was taking place. I had too many other things to worry about, so I was not about to argue over this issue, although I was disappointed with the editorial decisions the GEH representative made, and I had hoped that they would have lived up to the

original contract. I made multiple sets of 35mm slides to document the entire selection of images before the 25 prints the Eastman House representative chose were sent to the museum for preparation.

The catalogue and poster were readied for printing. The paper had arrived at the printers and was being conditioned to the environment. The plates were burned (exposed) and graphic arts specialist and I arrived at the printers early one morning to approve the first proofs from the press. With approval of the press proofs, the printers completed the job and sent the printed material to the bindery. After arranging for payment, I picked up the completed catalogues at the bindery. The results were very satisfying. The work was less than perfect, but with all the people, places and unfamiliar equipment involved, the results were of exceptionally high quality.

I brought several copies of the catalogue and poster to give to those people on the administration, faculty and staff who had helped so much on the project. The critical response was excellent. The next day Dr. Kraus commented, "It's our first catalogue and it's perfect." It was only three weeks until Hosoe arrived.

The day after that, problems arose. It was decided that the original cover image was inappropriate, so a different cover image was chosen. The cover was quickly redesigned, text changed, line negatives reshot, flats restripped, plates newly burned, paper reordered, binding unbound, then reprinted and rebound, all in a matter of two weeks.

At the same time, the mailing of the reception invitations, posters and catalogues was being prepared with the help of many volunteers. The labels were addressed and the envelopes were stuffed in order that the posters could be sent out immediately and in anticipation of the mailing of the reprinted catalogues.

Preparations for the exhibition began at this time. The metal section frames were purchased at wholesale cost through my small business on the West Coast. I had chosen Nielsen's #11 Contrast Grey in a quantity of 75 size 20 x 24 inches, the actual dimension of Hosoe's prints. I had received his permission, as

well as that of Light Gallery, his representative gallery, to frame them without matting since the prints exhibited at RIT would be on display for only one month. They would, therefore, suffer no ill consequences. Again, with the help of many volunteers, we prepared the gallery for exhibition. The walls were arranged and painted, the lighting tracks were repaired, details of presentation were attended to. Stats were shot from the catalogue pages to accompany each series represented in the exhibition. The glass was cleaned, the chipboard backings and high alpha-cellulose paper was conditioned to the environment. Framing the 75 prints took eight people an entire day to complete. As the prints were framed, I began the final editorial sequencing, placing them around the gallery, determining the best flow pattern and series arrangement. This was the largest and most important exhibition I had ever been involved with. I knew it would see a great audience and the display would have a strong reflection on me. It took many hours to decide the final arrangement.

The exhibition opened at the Eastman House. I was not involved in the hanging of that portion of my thesis project, but while the selection of prints on display had little conceptual coherence, the display was very attractive, and was an excellent reflection on the Eastman House's exhibition department. The first I saw of the exhibition was not until the evening of the opening reception. I found it curious that no mention of RIT was found in the written statement by Robert Sobieszek which

accompanied the exhibit.

The reprinted catalogue was complete and delivered on the day of the Eastman House opening. They were stuffed into envelopes and mailed one week before the Hosoes arrived.

They exhibition was now hung and the lights were put in place. The prints were numbered for the exhibition checklist which I typed then duplicated. The final exhibition detail was the painting of the sign that would introduce the exhibit to the viewers. Hosoe arrived the next day.

The finishing touches of gallery preparation were complete when it was time to meet Mr. and Mrs. Hosoe at the airport. It was a very exciting meeting; although we had corresponded and spoken often over the telephone, this was the first time we had actually met. We arranged a tentative agenda for the coming week. Mr. Hosoe soon brought out two boxes, one about 11" x 14" and one about 4" x 5". He opened the larger box and handed me a flyer entitled, "Minigraph." As I read the text, he briefly explained the concept of the Minigraph. He then opened the smaller box and showed me the minigraphs he wished to sell in the United States as a fundraiser for the new Museum of photography in Japan (see illustration). The next morning I brought Mr. and Mrs. Hosoe to see the exhibit at RIT. He seemed very pleased, and this reaction was a great relief for me. Mr. Hosoe spent quite a long time viewing the show. We then went to the Eastman House to see the exhibit there. His first comment upon seeing the exhibit there

The Concept of Mini-Graph

Photographers in the world consume tons of silver every year, and most of them are abandoned untutilized.

When you want your own fine prints, you must make a lot of test strips using a sliced piece of photographic paper or a full size paper and pursue to get the final print until you get satisfied. Then what will you do with the bunch of test strips or unsatisfied prints? You will throw them away! You are right. Because you think that those unnecessary prints are not your fine prints nor your final prints.

But wait a minute! Those prints are surely *yours* or at least a part of your own prints. Natural resources are limited! In a photographic print you have made there are limitless images even if it is cropped or torn. This means there exist as many images as grains of silver in a print.

Look at these Mini-Graph prints. These are the fruitful products while I wasted hundreds of 20" x 24" silver papers to get the fine prints for my concurrent exhibitions both at the International Museum of Photography at George Eastman House (February 25th through June 14th, 1982) and at Rochester Institute of Technology (March 5th through April 5th, 1982).

"Mini" is a term to symbolize saving Natural Resources and Energy. So I named the print *Mini-Graph*. It is widely recommended that Mini-Graph be applied by anyone who is seriously thinking of saving natural resources and energy of our living world and to survive photography and a photographer.

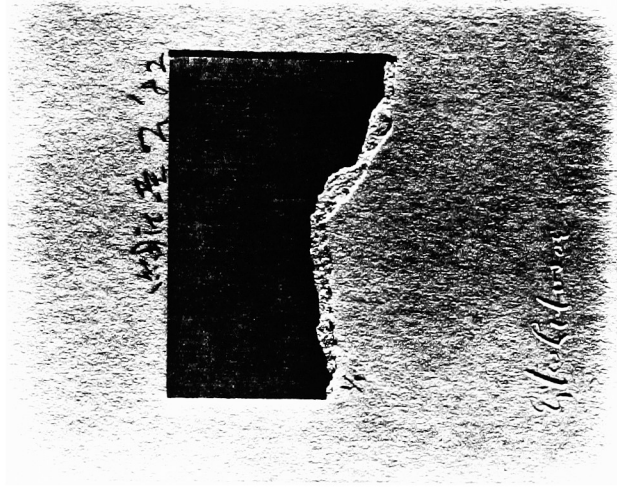
A Mini-Graph print you make is always original because each image is different, and you can date your Mini-Graph print at the time it is made regardless of the date of its image photographed.

A part of profit through the sales of my Mini-Graph print will be donated to the Fund for the Promotion Committee of the first Museum of Photography in Japan.

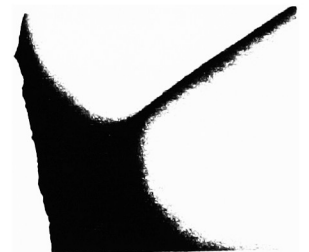
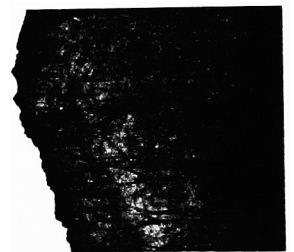
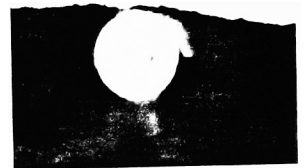
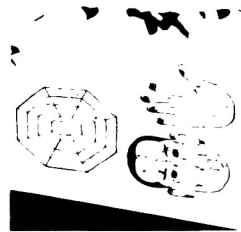
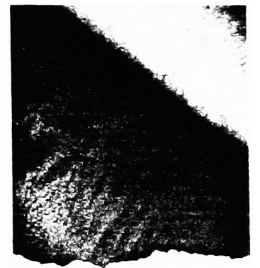
Eikoh Hosoe
January, 1982

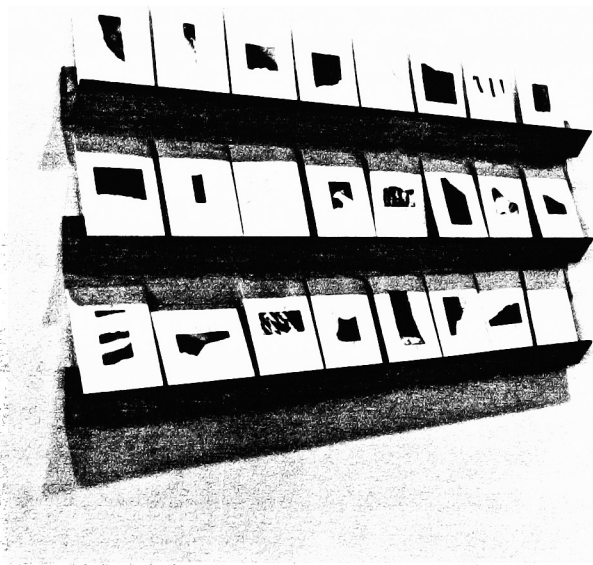
1982 Price \$10, 500 Yen, 200DM, 2000Yen each

Mini-Graph



EIKOH HOSOE
1982





was, "Very strange."

I then took them home for a dinner engagement with the Lyons' and the Kraus'. He was greeted at the door by a newspaper reporter who interviewed him at length. I had planned a casual reception at my home for the students to meet the Hosoes that evening. Although the interview caused them to arrive quite late, the students appreciated the chance to meet and greet the artist in an informal setting.

The next day was the artist's reception. It was an impressive affair if only for the unusual turnout of guests. The directors of the three participating institutions were there. Richard Clark, director of Nikon House in New York, came to Rochester for the occasion. The event was documented on video tape by a fellow MFA student, James E. Lyle, and his crew.

A formal dinner was then held for the artist and representatives of the RIT, GEH, VSW and Nikon House.

That night I came down with the worst case of the stomach flu anyone would have believed possible. Still violently ill the next day, it was impossible for me to participate in the scheduled events. The plans were carried through, however, again with the help of the students, faculty and administration. An extensive video interview was taped at the Kraus' home. I was very sorry not to have been there; many interesting things were discussed,

but there were things I would have liked to ask Mr. Hosoe on this occasion. I received phone calls all day regarding the day's events: Hosoe's first speaking engagement was to be that evening, and I was to be the speaker introducing him. I doubted if I could be present, so alternative speaker arrangements were made. As the time for the slide presentation grew nearer, it became clear that there were too many details that only I knew of to be taken care of, so I had to be there if things were to move along smoothly. The slides had to be devivered to the projectionist. The catalogues, posters and Minigraphs to be sold had to be prepared, and the vendors briefed. Various other problems needed attention, and I had not prepared my presentation.

More people attended the presentation than I had expected. I had fears that the attendance would be low mostly because the day upon which it was scheduled was the day before school started Spring quarter. In anticipation of this problem, posters were hung weeks in advance at RIT with the hand-inscribed message, "Registration Day" along the copy for the slide presentation. Five minutes before the lecture was to begin, I found the time and energy to make notes for the introduction. Mr. Hosoe gave an informative and charming presentation. The response from the audience was excellent, and people seemed genuinely grateful for his presence here.

The following day was set aside solely for the purpose of recreation. Fortunately the flu I had was the 24-hour variety,

and I was able to join Mr. and Mrs. Hosoe for a trip to Niagara Falls. We drove through a snow storm to get there, but the sun came out as we arrived. The tourist in us all came out as we snapped pictures and browsed souvenir shops.

The next day, Mr. Hosoe met with administrators of the Eastman House and of Visual Studies Workshop to discuss their involvement with the plans for the new International Museum of Photography of Japan. That evening, two students and myself discussed plans for the Laser Disk Portfolio over dinner with Mr. Hosoe. Ronald J. Gregory, project director, invited Mr. Hosoe to participate on the disk. Mr. Hosoe agreed to the proposal, and plans were made to tape a commercial for the Minigraph as Hosoe's contribution to the portfolio. The tape was made the following day, both in English and in Japanese.

Mr. Hosoe, upon my request, brought with him from Japan a copy of his 1960 film, *NAVEL AND ATOMIC BOMB*. Before the screening, Mr. Hosoe explained that at first he could not decide whether to show the film in Rochester. But he decided to bring it as he realized that he made the film when he was about the average age of our students. Believing that we could learn from his early work, he brought the film. Along with the film, Hosoe also brought a video tape he had made from still work taken during his mid-seventies visits to Yosemite. This tape was also screened on the evening of *NAVEL AND ATOMIC BOMB*. After the screening, the audience was invited to a question and answer session in the MFA

Gallery where the session was recorded on video tape. This was the night Hosoe signed his name on the gallery wall.

While I had the flu, the book exhibition was being hung at Visual Studies Workshop. Although I regret not being able to participate in the hanging, I was very pleased to see the results. Because the workshop owned a copy Hosoe's book, KAMAITACHI, and the binding was in disrepair, the decision was made to disassemble the book and hang the pages in a linear fashion on the wall. The presentation was dramatic, and made the book into a completely different object from a traditional book; it took on a filmic quality.

The reception at Visual Studies Workshop was well attended, again by representatives of the three participating institutions' administration. The reception was preceeded by Hosoe's lecture on his involvement with photographic books. Nathan Lyons introduced Hosoe that evening. The introduction described Hosoe not only as a great artist, but as a good friend. Mr. Lyons then presented Mr. Hosoe with a copy of the albumen print album of Commodore Perry's expedition to Japan as a gift from the workshop to the new International Museum of Photography in Japan. The reception followed, and was attended by Les Krims. Krims was another old friend of Hosoe's, having taught a workshop together in Japan.

This was the last evening of Hosoe's stay, and it went by very quickly, as did the entire week. It was appropriate that it

should conclude at Visual Studies Workshop. It was Nathan Lyons who introduced Hosoe to this country and it was Lyons who made Hosoe's last evening in Rochester a very memorable one not only for Hosoe, but for the guests at the workshop and for the collection of Japan's Museum of Photography.

Conclusion

As this project evolved, there were many times I doubted that it would be completed. Financial limitations, unexpected situations, personality conflicts, and learning the physical and political complexities of exhibition and catalogue production were some of the obstacles to overcome. Upon completion of the project--having seen the catalogue, three exhibitions at major photographic institutions, then meeting Mr. Hosoe and participating in the events for which he came to Rochester--I was first relieved and exhausted. It was difficult to hold in perspective the magnitude of a project with which I was so intimately involved. I found the project had more impact than I had expected. Since Mr. Hosoe left and the exhibitions have closed, I have received correspondence, phone calls and comments from people I did not know, from across the United States. The project had an impact which I never expected. The catalogue is being revised for distribution by the Susan Spiritus Gallery of Newport Beach, California, on the occasion of Mr. Hosoe's West Coast premier retrospective. Through this thesis project, I have had the opportunity to learn publication, curatorial, and public event coordination skills. I have, at the same time, learned much that I never would have thought was a part of graduate school. Those were lessons that proved to be the most difficult, but probably the most valuable, and cannot be expressed in writing.

June 8, 1981
5-Akasumicho, Shinjyuku-Ku, Tokyo,
Japan
phone: (03) 351-1562

Constance McCabe
Rochester Institute of Technology
MFA/SPAS
One Lomb Memorial Drive
Rochester, New York, 14623
USA

Nov. 21, 1981

Dear Constance McCabe:
Thank you for
correcting

Constance McCabe:
Thank you for your letter of November 7th together with the
correction manuscript. Please find enclosed are the correct-
ed manuscript and credit permission. Find my comment about
the translation right in the translation credit sheet (your
P.8.)

The layout and some change of photographs (cover) is fine, and
my biographical notes you edited is good though I feel it became
a little bit simple. However, won't it be possible to add a
little of 1964 tho. I directed a part of Tokyo
1970 that both the English title of Killed by No
Order! by Kase?

You suggested me to write of other series than "Criminologic Film,"
and I think by selection of a portrait of Kase to add a
reference for Order! by Kase. I do not know if it is important
to think I am more afraid of a portrait of Kase.

Conclusion
I am more afraid of a portrait of Kase.
I am more afraid of a portrait of Kase.

Constance McCabe
MFA/SPAS - R.I.T.
One Lomb Memorial Dr.
Rochester, N.Y. 14623
Con

You said before that R.I.F. would pay my
 accommodation at Rochester for two days before t
 New York-Rochester (its round trip)? If w
 you pay my wife, too? If it is too much, y
 anyway I will send you an exact date
 st, 1981.

My best wishes,

Eikon Hosoe

USA

Nov. 21, 1981

Dear Constantine for your letter

The layout and some changes you made to my biographical notes are a little bit simple that I directed a portion of 1964 that I wrote of it. 1970 that how the English title of killed by Ordeal by Roses?

I wanted me to write of other series than Kamaitachi. I think by selection of a portion of Mr. Mishima's statement. Instead, do you think Selected pictures at R.I.T. reception. I will be

[illegible]

ishes,

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10/1/40
I am writing
in the m

...ing Mr. Sobieszek shortly but give my best
...ntime, please.

Eikoh Hosoe

Distance McCabe
c/o T. NPA/SPAS
One Lobb Memorial Drive
Rochester, New York 14623
USA
McCabe:
909

I received a letter from Mr. Sopotzsek, and I am very glad that we can
all follow the schedule as punctually as I can.
I will exhibit preparation schedule you sent me so very fine with me, and I
reproduction print for the test printing will be shortly in your hand.
The one mailed by air is a separate post And also my signature done with
the brush by Japanese vertical and another in roman character will be enclosed.
And two both vertical and horizontal signature in Japanese. You can
be according to the design effect. Japanese language is very can
its meaning to be use either way, both in handwriting and in
think the horizontal signature will be well matched with
things are getting interesting doesn't it?
Good luck.

August 26, 1963

October 10, 1981
Descriptive
preliminary
Set of 10
Your written
exhibition intr
November 10, 1981
Copies of mechanical
proof reading.

October 10, 1981
All publication graphics m
to press for School o
Rochester Institute of Technology
College of Graphic Arts & Photography
School of Photographic Arts & Sciences

by January 15th, so I hope to hear of your approval
soon. I am pleased with the catalogue and poster
designs, and I am confident that you will be pleased
as well.

I am also looking forward to the exhibition reception
we would like to hold on the evening of Saturday, March 6th.

Thank you again for your prompt response.

Sincerely,

Constance McCabe

P.S. I have made reservations for you &
wife
on American Airlines flight 72 leaving
at 1:25pm March 5th, arriving in Roc
and on flight 73, leaving Rochester
in Los Angeles at 10:27am. The
Please make any changes necess
accommodate you within this b

June 26, 1981
Mr. Eikoh Hosoe
5 Aizumi-cho
Shinjuku-Ku
Tokyo, Japan

Dear Mr. Hosoe,
I was very pleased to receive your letter of June 8,
and to the George Eastman Ho
I am in agreement with the exhibitio

Rochester Institute of Technology
College of Graphic Arts & Photography
School of Photographic Arts & Sciences

August 16, 1981
Mr. Eikoh Hosoe
5 Aizumi-cho
Shinjuku-Ku
Tokyo
Dear Mr. Hosoe,
I hope everything is progressing well in preparation
for the exhibition.
I am involved in clarifying the arrangements for the
exhibition publication.
The plan is to become clear, and the details of the project
example of one of the printers would like to work re
for print of your reproduction. I
sent soon.

One Lomb Memorial Drive
Rochester, New York 14623
716-475-2716

30, 1981
Mr. Hosoe,
Zumi-cho,
Jku-ku,
yo.

Mr. Hosoe,
is indeed a pleasure to w
or the upcoming exhibition
eighted that RIT's School
will have the opportunity t
The exhibition schedule has
April 5, 1982. The Master
approximately 100 pr
ments f

Rochester Institute of Technology
College of Graphic Arts & Photography
School of Photographic Arts & Sciences

One Lomb Memorial Drive
Rochester, New York 14623
716-475-2716

December 17, 1981
Dear Mr. Hosoe,
Again, it is always a p
lephone. I h

Rochester Institute of Technology
College of Graphic Arts & Photography
School of Photographic Arts & Sciences

November 7, 1981
Mr. Eikoh Hosoe
5 Aizumi-cho
Shinjuku-Ku, Tokyo
Dear Mr. Hosoe,

It was a pleasure to receive your p
helpful to see how you envisioned
catalog. It was also good to
include the statements by Mr
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College of Graphic Arts & Photography
School of Photographic Arts & Sciences

One Lomb Memorial Drive
Rochester, New York 14623
716-475-2716

with you o
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atio

Office Memo

To
From
Date
Subject
Exhibition representative
Constance McCabe
December 15, 1981
Hosoe Exhibition and Presentations--re
RIT, VSM, IMP/GEM

One Lomb Memorial Drive
Rochester, New York 14623

Rochester Institute of Technology
College of Graphic Arts & Photography
School of Photographic Arts & Sciences

One Lomb Memorial Drive
Rochester, New York 14623
716-475-2716

I have enclosed a press release concern
exhibition and presentations and a copy
biographical notes and exhibition and p
record.
The copy for the poster will read
Rochester Institute of Technology present
Eikoh Hosoe Photographs 1960 - 1981

Rochester Institute of Technology
College of Graphic Arts & Photography
School of Photographic Arts & Sciences

College of Graphic Arts & Photography
School of Photographic Arts & Sciences

July 30, 1981

Mr. Hosoe,
I have spoken with you on the telephone
and informed Robert Sobieszek and Elliott I
Master of Fine Arts Gallery Director) c
You should be hearing from them shortly.
I am preparing for the graphic design and text for the
exhibition. I am sure that Constance would be of great help.
I will include the

For the preparation of test. With their help, I am
confident that we will produce a catalog that we all will
be proud of.
For the poster, we would like to use your portrait of
Mr. Yukio Mishima from *Order by Hosoe*. Again, let me
know if there is a problem. I will send you a copy of the
mechanical as it is prepared.

I believe you own the publication rights to all of the
text selections including my suggestions for additional
allow RIT to reproduce these statements in order that we
will not have to worry about copyright infringement.
If anyone else must be contacted for reproduction rights,
please let me know and I will take care of it.

I hope you will be able to come to Rochester in March.
Enthusiasm is building in anticipation of the upcoming
exhibitions. I am not sure if Nathan Lyons has been in
contact with you recently. He has arranged to exhibit
a selection of your publications at Visual Studies Workshop
while the RIT and Eastman House exhibits are on display.
If you have any ideas or items to loan to VSW, we would
be happy to show them. So there will be three Eikoh
Hosoe exhibitions in Rochester this March: If there is
any chance that you might come and speak here, we would
all enjoy seeing any of your films, such as "Naval &
A-Bomb." I look forward to hearing of your plans.

As you know, time is pressuring us to complete the catalog soon.
If you do not anticipate any great problems with the
text or or image sequencing, we would like to send the

Shoe
Akho
ku-ku, Tokyo

July 28, 1982
Mr. Hosoe,

It was a great pleasure to receive your prints last week.
It was very exciting to see the original images. Many of
which have never before been shown in this country. I am
deeply impressed, and I appreciate all your hard work.
We are now preparing for hanging the exhibitions.
The catalogue and poster are still in the production
stage, but by the time you receive this letter they
should be complete. I will send a number of copies to
you in Japan as soon as they are available. It seems
that they might not arrive before your departure from
Tokyo. I will send additional copies to you in case of
any delay. I am pleased with the

Rochester Institute of Technology
College of Graphic Arts & Photography
School of Photographic Arts & Sciences

One Lomb M/
Rochester, N.
716-475-27

February 11, 1982
Dear Mr. Hosoe,

this package reaches you before your de
I am sending copies to Mr. Miyata
Overall, the results
I am late. A great story behind
mentally.

4 Hosoe P.

A collage of various forms and documents. At the top left is a 'Voucher' for 'Technology' with fields for 'Description', 'S.P.A.S. Expenses (File Area)', and 'Total'. Below it is a 'Consignment, Consignee, or Agent of Consignee' form with fields for 'Name of Consignee', 'Address', and 'Consignment'. To the right is a 'Description and Release Order' form with fields for 'Description', 'Release Order', and 'Consignment'. Below these are several 'C.O.D. Amount' forms with handwritten amounts like 115.52 and 115.51. There are also some handwritten notes and a small 'COPY' stamp.

RUC
 C S
 FROM ☒ (Cross out one)
 APPROVED
 Signed _____
 Title _____
 Date _____
 "After a conference with the Chief of Division"

RECEIVED
 Signed _____
 Date _____
 Date _____

RETURNED
 Signed _____
 Date _____
 Condition _____

Constance McCabe
 RIT, One Lomb Memorial Drive
 Rochester, NY
 Dan McCabe
 Register
 1/25/52

"The great story will tell you" --
 "Overall, ... ben...
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 "by them - the
 "could be
 "your

January 9, 1952

February 11, 1982

Mr. Hosoe,
is just a note to let you know of a change in plans
I trust will be more convenient for you. Your
tion at RIT has been reached held on
March 7 from 3 00-5 00pm Saturday
(). We hope this will assist you
r plans. We would then
you and your wife for dinner

RECEIVED
MAR 10 1964
P.O. BOX 3296
NEW YORK, N.Y. 10416
FEDERAL STATION
716-5461045

BLOCK

Several requests have been made by local television and radio stations for RIT's Communications Department, but that your participation is limited, but that your participation in these arrangements might be made.

Enjoy your visits in Los Angeles.

Sincerely,

Constance McCabe

[illegible]

		JAC-363291
Major destinations: AIR WAYBILL		Special services: 11
JAPAN AIRCARGO CONSOLIDATION		
TOKYO, JAPAN		

INVOICE

Invoice

dated to REGISTERED INSTITUTE OF TECHNOLOGY ATTEN: CONSTANCE McCAE Date _____

to: MEN/SEAS ONE LONG NATIONAL AVE. LORCHSTER, NEW YORK 14623 716-371-5621 ng for
bth.

Notify CONSTANCE McCAE IS HOME ROUNDED 716-371-5621

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		50cm X 60cm PHOTOGRAPHIC PRINTS	US\$51,000.00	US\$100,000.00
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1100R PESCO (TOSHIBA)
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TOKYO JAPAN
355-3555-1100

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Signature... *Eikichi Hosoe*
Shipper: EIKICHI HOSOE (TOSHIMIRO HOSOE)
"HOSOE, EIKICHI"
5, AIZUMI-CHO, SHINJUKU-KU,
TOKYO, JAPAN.
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ter Institute of Technology
S att: Constance McCabe
Memorial Drive, Rochester
14623

	Series #6
Landscapes, 1972	#62
	negs #5643-8
	#5593-3
	#5637-2
	# 5525
	#5558-16
Plain on the Rock, Yosemite, 1974	#7434-10A
- Twin Rock of Yosemite, 1974	#7435-33
- Tree Shadow, Yosemite, 1975	#7853-5
- Sitting on the Rock Top, Yosemite, 1975	#7863-4
- Men & Women Lying on the Ground, Arles, 1976	#8637-12
- Man in the Sun, Arles, 1976	#8226-13
- Young Man at Camargue, 1976	#8239-11A
- Young Woman at Camargue, 1976	#8243-17
- Hair Butterfly, Carmel, 1977	#8243-10
- Garden of Arlatan Hotel, Arles, 1979	#8368-23
- Picking A Tit of Another, Arles, 1979	#9372-13
- In the Cabbage Garden, Salzburg, 1979	#9371-28A
- Maiden with Scar, Salzburg, 1979	#9340-36
- Ceiling series, 1977	#9339-2
" , 1977	#8717-8A
" , 1977	#8717-10A
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Services to the seller is a direct result of the fact that the seller has a direct relationship with the buyer. The seller is the one who is responsible for the quality of the product and the service provided to the buyer. The seller is the one who is responsible for the quality of the product and the service provided to the buyer.

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☐ If the goods were not received in the box IBI and have indicated inability to receive

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9/16/14

ERS

UNIVERSITY OF MINNESOTA
MINN. CHIEF
University Libraries
Montpelier Minnesota 55605
March 9, 1982

Rochester Institute of Technology
College of Graphic Arts & Photography
One Lomb Memorial Drive
Rochester, New York 14623

Dear Sirs:

This will acknowledge your recent gift, listed below, to the University of Minnesota Library. The total of gifts such as yours significantly aid in the development of the library's resources. I should like, therefore, to take this opportunity to express my gratitude on behalf of the University for your contribution.

Sincerely yours,
Jan. action



March 8, 1982

THE LIBRARIAN OF MILLS COLLEGE
OAKLAND - CALIFORNIA

gratefully acknowledges the following gift
to the College Library
from

Rochester Institute of Technology
College of Graphic Arts & Photography

"Elioh Hosoe: Photographs 1960-1980".

The Art Gallery
California State
University, Fullerton
wishes to express
its thanks for your gift

36

Elioh Hosoe: Photographs 1960-1980
Dedra Frankel, Gallery Director



THE
LIBRARY
OF
PORTLAND STATE
UNIVERSITY

gratefully acknowledges
your generous
gift.

One copy of your publication entitled Elioh Hosoe:
Photographs 1960-1980.
C. Thomas Quigley
Library Director

March 11, 1982

Rochester Institute of Technology
College of Graphic Arts & Photography
One Lomb Memorial Drive
Rochester, New York 14623

James G. Gee Library EIRON is
publication will be added
Library

Dear Constance,

Thank you very much for the nice note and the beautiful catalogs.

I have passed some along to the Art Gallery and the Grumfeld, put some into our collection, and still had one to take home for myself. You were very generous.

Please do be sure to come by when you're next here. I'll wait 'til updating on all that goes on back there.

Best regards,
Elioh Hosoe

THE
ANSEL ADAMS
GALLERY

January 7, 1982

rice McCabe
100 Park Avenue
New York, NY 10007

Dear Constance,

Thank you for the press release on Elioh Hosoe. Is the timing in conjunction with any events in New York City, by any stroke of good fortune? Please let me know additional information as it unfolds.

Enclosed are some announcements of the Gallery workshop in June in Yosemite. I would really appreciate your distributing them to interested qualified photographers who might love and benefit from a week of intense interaction with Ruth Bernhard, Mary Cosindas, King Gerters, Ernst Haas, Roger Minick, Alan Ross and the guest instructors. Beaumont Neuman and Charis Weston Wilson. We are excited about the program, will rely somewhat on word-of-mouth recommendations. Should you want additional announcements, just let me know. (209) 437-7355 is unlimited.

Thank you and HAPPY NEW YEAR!
Sincerely,

The acknowledgment with appreciation the receipt
of your contribution to our collection
Elioh Hosoe: Photographs 1960-1980
University of Washington Libraries
Seattle, Washington
March 8, 1982
Shirley
(Miss) I. Olson
Gifts and Exchange
Librarian

PRINCETON UNIVERSITY LIBRARY
PRINCETON, NEW JERSEY 08544



9 March 1982

Gentlemen:

On behalf of the Trustees of Princeton University, I have the honor to
acknowledge the receipt of

Elioh Hosoe: Photographs 1960-1980. [Rochester, 1982]

which you have presented to the Library of the University. Please accept our
cordial thanks for the gift.

Sincerely,

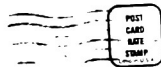
David L. Katz
University Librarian

PHOTOS SHOWN IN THE WHO RAN THE MUSEUM
ARTS, ST. PETERSBURG, FLORIDA
MUSEUM OF FINE ARTS, ST. PETERSBURG, FLORIDA

The Museum of Fine Arts, St.
Petersburg, Florida acknowledges
with thanks your gift of

Elioh Hosoe: Photographs
1960-1980

for the Museum of Fine Arts



POST CARD

Rochester Institute of Technology
College of Graphic Arts
and Photography
One Lomb Memorial Drive
Rochester, New York

14623



The University of Massachusetts at Boston Library
gratefully acknowledges the receipt of the following gift:

Elioh Hosoe: Photographs 1960-1980

Acquisition Department
Joseph P. Healy, Jr.
University of Massachusetts
Boston, Massachusetts 02108

University of San Diego

JAMES S. COLEY LIBRARY
OFFICE OF THE LIBRARIAN
March 4, 1982

Rochester Institute of Technology
College of Graphic Arts & Photography
One Lomb Memorial Drive
Rochester, New York 14623

THE UNIVERSITY OF NEW MEXICO
ZIMMERMAN LIBRARY
ALBUQUERQUE, NEW MEXICO

Has received Eikoh Hosoe: Photograph.

A GIFT TO THE LIBRARY


From Rochester Institute of Technology
for which a grateful acknowledgement is hereby returned.

Jean Hart
Jean Hart Acq./Gifts

Library-18

Southern Illinois University
at Carbondale
Carbondale, Illinois 62901
University Museum and Art Galleries
618/453-5388

We gratefully acknowledge your generous contribution to the University Museum and Art Galleries Reference Library:
Catalogue and poster "Eikoh Hosoe: Photograph 1960 - 1980"

museum 

UNIVERSITY OF CALIFORNIA, RIVERSIDE

CALIFORNIA MUSEUM OF PHOTOGRAPHY
BERKELEY • DAVIS • IRVINE • LOS ANGELES • RIVERSIDE • SAN DIEGO • SAN FRANCISCO

Constance McCabe
ROCHESTER INSTITUTE OF TECHNOLOGY
One Lomb Memorial Drive
Rochester, New York 14623

Dear Connie:
Thank you for your letter of February 9. Thank you, and, of course very busy as usual. So much for the Hosoe catalogues. You next time you're out our way.

Constance McCabe

Rochester Institute of Technology
School of Photographic Arts and Sciences
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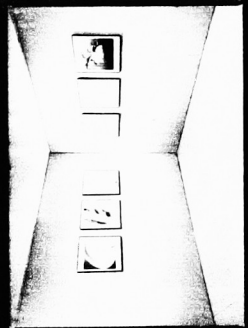
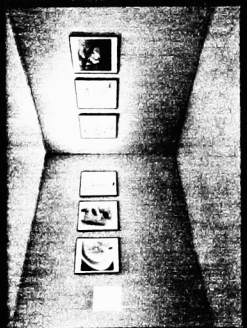
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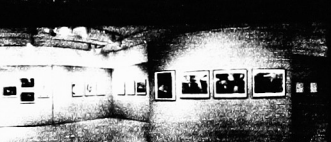
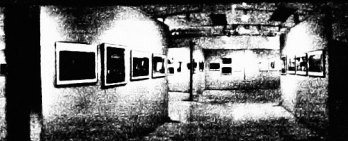


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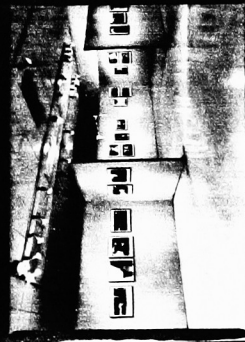
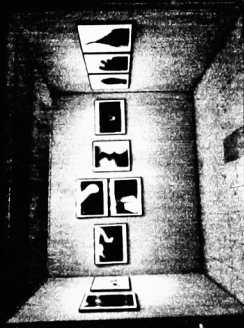
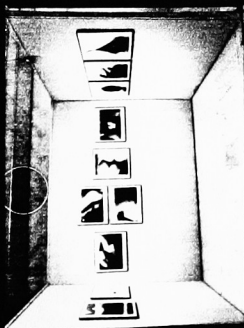
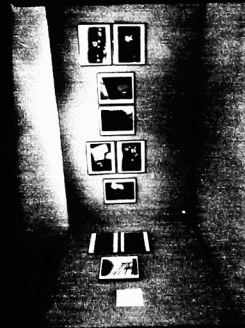
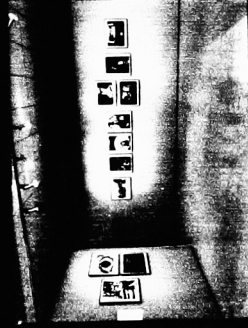
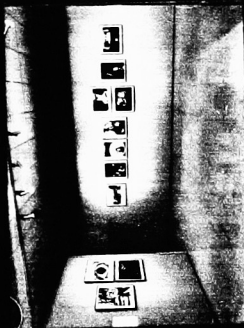
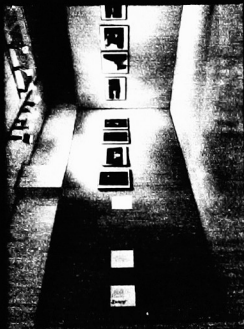
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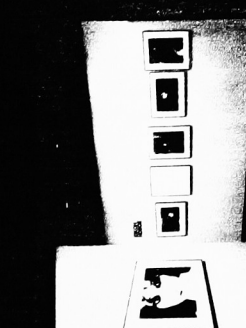
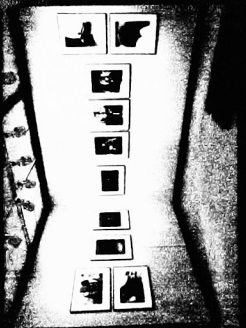
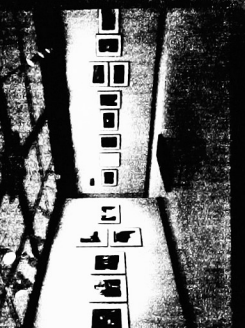
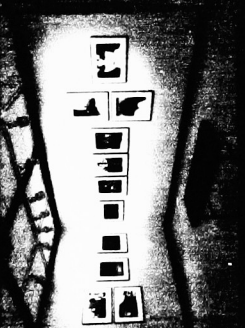
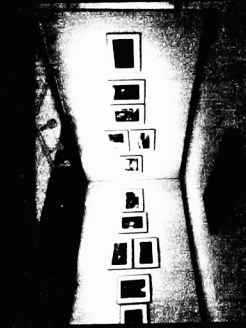
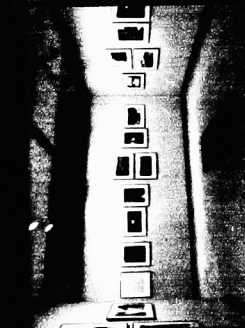
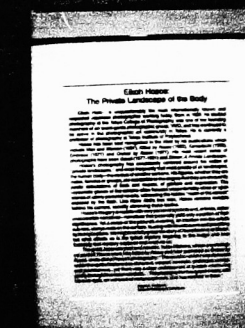
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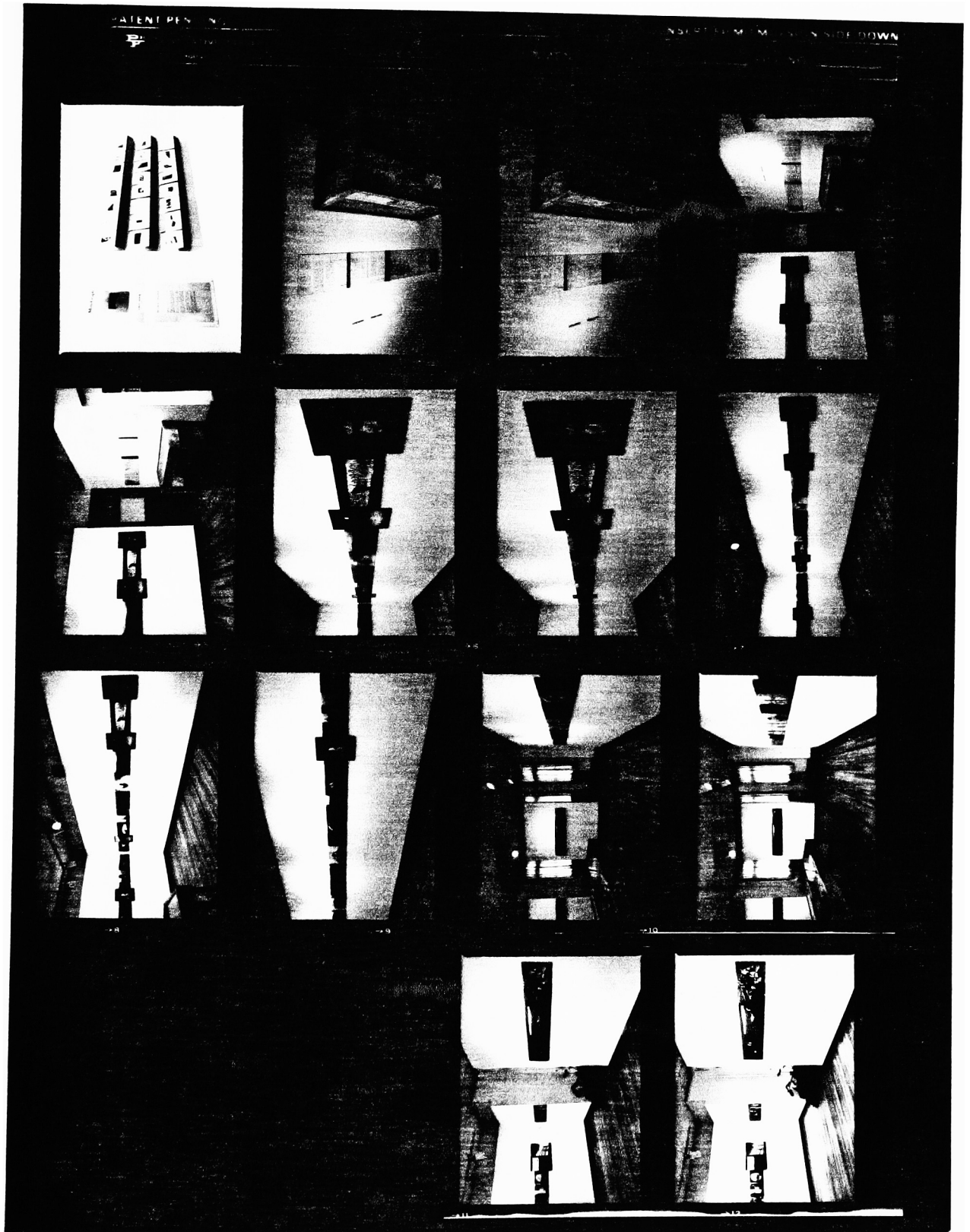
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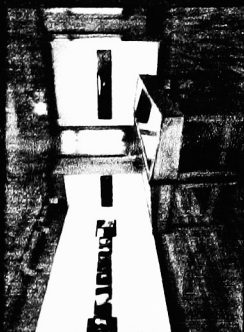
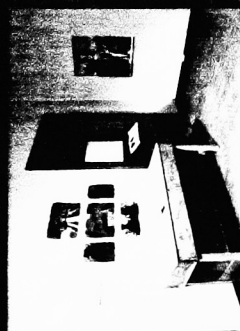
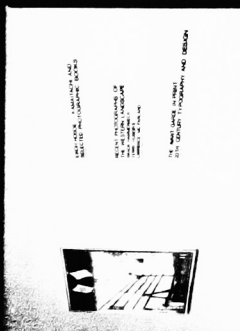
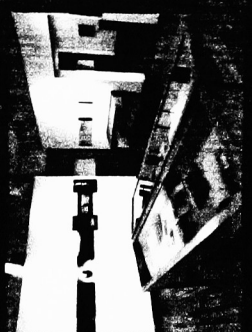
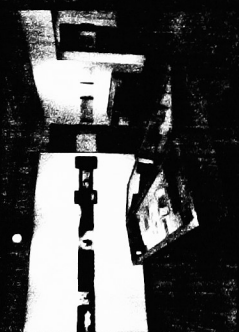
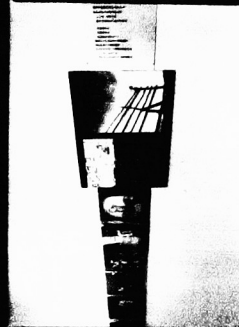
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Gallery

Hosoe In Rochester . . .

being to have a picture gallery for himself. This was not a bad idea, and the book was published. The book was brought by Hosoe to Rochester for the first time. The book was published in 1961, and it was a great success. The book was published in 1961, and it was a great success. The book was published in 1961, and it was a great success.

After the interlude, the sense of the book was not a bad idea, and the book was published. The book was brought by Hosoe to Rochester for the first time. The book was published in 1961, and it was a great success. The book was published in 1961, and it was a great success.

Photographic books, actually and thematically to sequential images, to story the experience between the work and the audience. The book was published in 1961, and it was a great success. The book was published in 1961, and it was a great success.

In the Visual Studies exhibition, the book was published in 1961, and it was a great success. The book was published in 1961, and it was a great success.

The Hosoe retrospective



by Susan Dodge Peters

The gallery of Rochester Institute of Technology (RIT) is a place where the work of the late photographer and visual studies theorist, Eiichi Hosoe, is being shown. The work is being shown in a series of exhibitions, including a retrospective of his work. The work is being shown in a series of exhibitions, including a retrospective of his work.

characteristics of a book and the photographs are integrated into the work. The work is being shown in a series of exhibitions, including a retrospective of his work. The work is being shown in a series of exhibitions, including a retrospective of his work.

Continued on page 10

Behind the scenes

The important local retrospective of Eiichi Hosoe's work was initiated and organized by the RIT Visual Studies Workshop. The work is being shown in a series of exhibitions, including a retrospective of his work.

Hosoe himself chose the points for the retrospective, sending a selection of his work to the RIT Visual Studies Workshop. The work is being shown in a series of exhibitions, including a retrospective of his work.

Hosoe is a dedicated teacher and he has been teaching at the RIT Visual Studies Workshop for many years. The work is being shown in a series of exhibitions, including a retrospective of his work.

Of significance, too, is that this is the first time that Hosoe's work has been shown in a series of exhibitions, including a retrospective of his work.

CITATION FOR PRIDE OF WORK

The RIT Visual Studies Workshop is a place where the work of the late photographer and visual studies theorist, Eiichi Hosoe, is being shown. The work is being shown in a series of exhibitions, including a retrospective of his work.

Auditions
Summer Theatre Festival '82
A FUNNY THINK
WAY TO THE
FORUM
Auditions: 8:00pm - 10:00pm
Performance: 8:00pm - 10:00pm

Sherlock Holmes
MARCH 28 & 29
7 P.M.
Tower Fine Arts Theatre
SUNY College at Brockport
Auditions: 8:00pm - 10:00pm
Performance: 8:00pm - 10:00pm

Welcome Spring with flowers
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daisies a bunch of 10 \$2.50
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277 Alexander Street
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TIMES-UNION

upfront

Rochester, N.Y., Monday Evening, March 8, 1982



THE ROOKIES Tip Off on Books looks at the spring lineup of new baseball books, two of which bring to life the era of that cunning general manager, Branch Rickey. See page 3C.

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SECTION

Comics 11C
Going Out 4C
Movies 4C
Weddings 4C



Embrace, a photograph by Eikoh Hosoe, 1970.

A mad view of reality

From the camera of Eikoh Hosoe comes a new view of ourselves

By TIM NORRIS
Times-Union

A child's eyes find frequent surprise and delight in its surroundings, but after awhile we see mostly what we expect to see, what we have been taught to see by repetition and habit.

Then we fall into moments of "madness." Something familiar suddenly appears to us as something alien. We are disoriented, although usually only for a moment — explanations are close at hand. Sometimes the explanations are nothing. We have turned onto the wrong street. We had seen a shadow that we dispelled by turning on a light. Sometimes they are disappointing. What we thought was a geography from another world was only a bed of pebbles in clarity lit from the side.

A PHOTOGRAPHER CAN concentrate such moments within the chamber of his camera, and a good photographer can project them in his prints. A great photographer can transform them.

Eikoh Hosoe transforms them, as his photographs show in three exhibitions now on display in Rochester, and among his many lessons is that what society calls "madness" might be seeing the world in new or startling ways.

In a series of lectures and discussions, starting at 8 p.m. tonight in RIT's Webb Auditorium, and in exhibitions in the RIT Photo Gallery, the Visual Studies Workshop and the International Museum of Photography at George Eastman House, Hosoe proves — among lessons that will vary with each viewer — that photography can recapture the delights and fears that adulthood proves over with rational explanation and common stereotype. It can help us become sensitive again to the mysteries of personal experience.

Among the popular parlor tricks of photography is a game called "guess what?" A photographer looks in on a surface, like the cracked bark of a tree, until it is isolated from the larger and more familiar shape, and we are asked to identify the fragment. We might recognize it after a moment's puzzling, or someone might finally tell us what it is; either way, we are shown images we don't know that suddenly become familiar.

Hosoe goes much further. He uses images we do know that suddenly become unfamiliar. Cold realities become potent, emotional, dreamlike. We see a man's arm crooked around the head of a woman, carrying it (*Man and Woman*, #20), and although we know that in setting up the picture the woman simply bent down while the arm encircled her head, we are startled.

By transforming these objects — most of them human beings relating to each other or to a setting — Hosoe removes the security of familiar things; that might be one reason his images are so disturbing.

Constance McCabe, the RIT Master's candidate who conceived and organized the joint Rochester exhibitions and invited Hosoe to visit the city and share his ideas, calls him "a master in the contemporary photographic community." His best-known work is *Ordre* by Hosoe, a book published with a narrative by the late Japanese author Yukio Mishima, whose works include *The Sailor Who Fell From Grace With the Sea*. A friend and Japanese critic, Noboru Yoshitake, calls the photographs in the book "new mad, extremely high-voltage products of sensitive perception."

THIS SOURCE OF THIS "creative madness" set, this Saturday in the Honeoye Falls livingroom of Dr. Russell Kraus, director of RIT's School of Photography Arts and Sciences, explaining how photography baffled him.



Man and Woman, #24, 1960.



Photographer Eikoh Hosoe

"I have many curiosities, many interests," he said. "I think I have come on the road that has been prepared for me. I began with the series *Man and Woman*, with which I wanted to capture the secret rites held in darkness between man and woman. To do this he surrounded a man and a woman framed with a large cylinder of black paper and fixed a single light source above them and then watched them interact."

When asked where his work comes from, he says "Not from here," pointing at his head, "but from here" (he points at his heart) and "here" (he points at his groin). "My work is me, myself, and how I feel is new to me and exciting. The feeling is first. Strength. Tenderness. How you live in this complicated world. You can't reform your world, only your philosophy. If the philosophy becomes old your works will become old. I want to keep mine new — I don't want to be boring."

"Madness" in Japanese, he adds, reacting to the description of his work, does not translate the same way in America. All artists should be mad, should be consumed by the development of their awareness and wild moments of discovery and their emotional and spiritual freedom in the world. "You can't explain your madness verbally — you express it in your work. In order to understand myself, I make pictures."

His photographs, judged from the meticulous care to their preparation, the adjustments of light, the balancing of distance and tones, the careful balance of forms, seem the product of a thoroughly rational man.

HE GAVE AN EXAMPLE as "Kamatashi" series, based on his childhood experience of being sent away from his Tokyo home to a haven in a country village near the end of World War II. "These situations are unforgettable," he said. "I was 12 years old then. I wanted to record my memory through photography, so I used a catalyst — a dancer friend of mine who danced, just as a happening. I call it a dance but it's much more pure



Man and Woman, #20, 1960-

expressive movement. He says everything is a dance. So there was a document of the dancer himself, but what I really wanted to express was the background, the countryside. If you throw your small stone into the pond you have a wave, right? If you really want the movement of the wave, you don't take the picture of the stone, but of the wave. If you want a curious face you don't take a picture of what causes the curiosity."

His low-hats feelings about that countryside expression led to his choice of the Kamatashi, a legendary Japanese creature, an invisible animal that attacks good people walking in the lanes of rice fields in late spring time and cuts their flesh without blood. "A photographer is a Kamatashi, an invisible animal," he said, smiling.

"But I am always visible when I am taking pictures. I think photography is the art of the relationship between the subject and yourself, how you express that. And that is very much myself relating to these experiences, these concepts, these feelings. Sometimes the artist classifies himself according to somebody else's classification because it is easier to get through life that way. I would not do that. I would do the only because I am myself."

HOSOE'S ROCHESTER SCHEDULE after tonight's RIT appearance includes a screening of his *Visual and Atomic* films with a discussion afterward at 8 p.m. Wednesday in Webb Auditorium and his lecture at 8 p.m. Thursday at the Visual Studies Workshop, 31 Prince St., on his involvement with bookbinding.

The exhibitions of his work, which Constance McCabe will help assemble into a larger touring display the summer, include "Eikoh Hosoe Photographs 1960-80" in the RIT Photo Gallery through April 5, "Eikoh Hosoe: Kamatashi and Selected Photographic Books" at the Visual Studies Workshop through May 3, and "Eikoh Hosoe: The Human Figure, 1960-1980" in the International Museum of Photography at George Eastman House through June 14.

ART REVIEW

Images

Eikoh Hosoe's haunting photographs: brooding displays of a different world

By Laura Stewart

Democrat and Chronicle art critic

He comes from a different culture but the world in his photographs can't be reached by boat or plane.

Instead, Eikoh Hosoe's intense, haunted images take us deep into his soul and leave us face to face with his demons. They threaten to become our demons, too.

Altogether, 101 photographs by the noted Japanese photographer and film maker are on display at Rochester Institute of Technology's Photo Gallery and at the George Eastman House.

In addition, the Visual Studies Workshop is exhibiting three of Hosoe's books, including proof pages from *Embrace* (1970). All Hosoe's works were intended to be in book form, and since black inks are darker than photographic silvers, the full set of sequentially displayed prints at VSW is sharper and more effectively presented.

Some images appear in more than one show, but the different qualities and combinations make visits to all three important in understanding Hosoe's work.

His world view is not for the faint-hearted. The stark contrasts of mood, meaning, and even tone in his black-and-white prints can be as frightening as in the brooding, disjointed bodies from *Ordeal by Roses*, or as grippingly erotic as the entwined lovers in *Embrace*.

In one of *Ordeal's* prints, a man lies on his back on a tiled slab in a garden, his head uncomfortably close to the work's lower front edge and the rest of his body receding sharply toward a curving stone staircase. The spiritual tension between his hopeless upward gaze and his graceful setting underlines the more literal tension of the rubber hose wrapped around his body.

Like the threateningly extreme close-ups in *Man and Woman* (1960), showing the skin's every pore and flaw, and the barely contained fury of Hosoe's childhood memories of a malevolent ghost in the 1969 series *Kamatashi*, *Ordeal by Roses* blends rage and passivity. The result is an ominous sense of madness, as though Hosoe has served tough slices of life. He deals with his charged subjects so strikingly that it's often difficult to get far enough past the theme to appreciate the beauty of his photographic technique.

In RIT's *A Holy Maiden With a Scar* (1979), a female Bacchus stares out, her eyes partly hidden behind a limp wreath of grapes. Her "toga," a wrinkled sheet, hangs open to reveal drooping breasts and an ugly surgical scar below the ribs. She is depressed and depressing.

It's partly that blend of languor and despair that makes Hosoe's unsettling prints work so well. The tension between opposites is the root of his vision.

At the International Museum of Photography, two studies from *Embrace* use two light bodies, clearly female, and one dark, the male. The tensions between the repetitions of form and the caressing contrasts of light and shadow are satisfying, but it is the gaps — the spaces between forms — that take them that last step to compelling.

Eikoh Hosoe: Photographs 1960-80 at RIT's Photo Gallery in the Jefferson Road campus through April 5. Hours: 10-5 Mon-Fri. and admission is free.
Eikoh Hosoe: *Kamatashi* and selected Photographs: Books at the Visual Studies Workshop through May 15. Hours: 12-5 Tues-Sat. \$5 Mon and Tues. admission free.
Eikoh Hosoe: *The Human Figure*, 1960-1980 at the International Museum of Photography through June 14. Hours: 10-5 Mon-Fri. Tues. Sun. admission \$2 for adults, \$1 for students and 75 cents for senior citizens and children.



Detail from Eikoh Hosoe's *Embrace* No. 15

Rochester Institute of Technology

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高橋 英夫

Eikoh Hosoe: Photographs 1960-1980

Eikoh Hosoe: Photographs 1960-1980

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Cover Photograph: *Ordeal by Roses*, #32, 1962. Portrait of Yukio Mishima.

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Eikoh Hosoe is represented in the United States and Canada by Light Gallery, New York.

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Cover Photograph: *Embroce*, #48, 1970

Nobuyo Yoshimura is known in Japan for his work as a publisher and critic of photography

Yukio Mishima was an internationally renowned Japanese writer noted for such works as *The Sailor Who Fell From Grace With the Sea* and *Confessions of a Monk*.

Eikoh Hosoe: Photographs 1960-1980 is a presentation made possible by Rochester Institute of Technology's School of Photographic Arts and Sciences in cooperation with Visual Studies Workshop and the International Museum of Photography at George Eastman House.

Erratum. "Plates" section indicates the cover photograph as "*Embroce*, #48, 1970." It should read as "*Ordeal by Roses*, #32, 1962."

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Eikoh Hosoe: Photographs 1960-1980

Introduction and Acknowledgments

"Eikoh Hosoe: Photographs 1960-1980" has been published to accompany three exhibitions representing the visual evolution of a master in the contemporary photographic community. These exhibitions, presented concurrently at Rochester Institute of Technology, Visual Studies Workshop and the International Museum of Photography at George Eastman House, were conceived and produced as a thesis project for my master of fine arts degree at Rochester Institute of Technology. Mr. Hosoe graciously consented to participate in this project, entrusting to me the details of exhibition and catalogue preparation. He has my warmest gratitude for his generous and enthusiastic contributions of time, thought and energy. Thanks are especially due to Dr. Russell Kraus, director of RIT's School of Photographic Arts and Sciences, for his support and understanding. In addition, I am deeply grateful to Professor Elliott Rubenstein for his valuable time and counsel as well as to my advisors, Professor Charles A. Arnold, Jr. and Catherine Lord. Sincere appreciation must be expressed to the following individuals without whose assistance and patience this project would not have been realized: David Brawn, Helen Brunner, Hope Carson, David Cahn, Robert Cooper, Dana Davis, Edie Freedman, Ronald J. Gregory, Rick Hack, Nara Kennedy, Jeff Love, James E. Lyle, Nathan Lyons, Jan Markels, John Massey, Mary K. McCabe, Neal McCabe, Steven and Deborah Masch, Toshihira Nakajima, Susan Paulakis, Barbara Power, Leigh Privitere, James and Linda Reilly, Stanley Rosen, Caroline Rude-Zaft, Donald Russell, Wendy Snyder-Nakajima and Dr. Richard Zakia.

Constance McCabe, *Editor and Curator*

Preface Nabuya Yoshimura

Some people during their lifetime have suddenly heard a loud clop of thunder and then seen the world around them as though it were a scene made of transparent glass. Things both very near and very far away are seen by them in minute detail with a serene perspective as though they were calmly observing an arid desert scene. All is seen as extraordinary panoramic space, exactly like a picture by Dali or D'Arbo. Here the word *all* includes both the visible and the invisible, the physical and the metaphysical. This type of hallucinatory experience has been called the "Down of Cognizance" by a European philosopher. And it may be called "Satori" by the Zen priest of the Orient.

On a certain day in 1960, Eikoh Hosoe had such an inspiration which resulted in the masterpiece, *Man and Woman*, a work made in a spirit completely opposite to that of pornography. In other words, this monumental photographic masterpiece shows a group of nude men and women with every trace of pornography fastidiously removed.

After *Man and Woman*, it was but a small step to *Embroce*. Actually, Hosoe started photographing for *Embroce* immediately after completing *Man and Woman*, but *Embroce* wasn't published until 10 years later, in 1971.

According to Hosoe, "Around the time I started photographing *Embroce*, Bill Brondt's *Perspective of Nudes* was imported to Japan. I was greatly shocked to find that one of the photographs in the Brondt book quite resembled those in *Embroce* which I had been photographing, so I stopped working on it for a time." Although this was pure accident, perhaps it was something Hosoe couldn't bear since he places such great emphasis on originality.

During this time, Hosoe published a photographic collection called *Killed by Roses* in 1963. The title was later changed to *Ordeal by Roses*. *Kamaitachi* was published in 1969.

All of these works, including *Embroce*, are near mad, extremely high-voltage products of passion and genius. Hosoe's works have surely brought a fresh new shockwave that has rippled open in the stagnant standard of artistic appreciation and bigoted feelings of value. Hosoe is one of the few photographers in Japan who continuously produces masterpieces. And in the future the flush of his "creative madness" will, without doubt, shine ever brighter.

Man and Woman Eikoh Hosoe 1960

My first *Man and Woman* was an attempt to catch the human drama, its secret rites held in darkness. In my next "Man and Woman" I intend to bring it into the light of the sky and earth and sun.

Ordeal by Roses from preface by Yukio Mishima 1963

One day, without warning, Eikoh Hosoe appeared and transported me bodily to a strange world. Even before this, I had seen some of the magical work produced with the camera, but Hosoe's work is not so much simple magic as a kind of mechanical sorcery; it is the use of this civilized precision instrument for purposes utterly opposed to civilization. The world to which I was abducted under the spell of his lens was abnormal, warped, sarcastic, grotesque, savage, and promiscuous...yet there was a clear undercurrent of lyricism murmuring gently through its unseen conduits.

It was, in a sense, the reverse of the world we live in, where our worship of social appearances and our concern for public morality and hygiene create foul, filthy sewers winding beneath the surface. Unlike ours, the world to which I was escorted was a weird, repellent city—naked, comic, wretched, cruel and overdecorative—yet in its underground channels there flowed, inexhaustibly, a pellucid stream of unsullied feeling.

Yes, it was a strange city to which I was taken...a city not to be found on the map of any land, a city of awesome silences, where Death and Eras frolicked wantonly in broad daylight on the squares...

...This is the record of our stay [in that city], as told by Hosoe's camera.

Before that camera, as I soon realized, my own spirit and psychology became totally redundant. It was an exhilarating experience, a state of affairs I had long dreamed of. Hosoe merely explored via the medium of his camera—much as the novelist uses words and the composer sounds—the various combinations in which the objects to be photographed could be placed, and the light and shadow which made those combinations possible. For him, in short, the objects correspond to words and sounds. The objects are stripped of their various meanings, which are flung into a meaningless arrangement where their meaningless reflection of each other eventually restores a certain order to the light and shadow. It is only by such means that the elements with which he composes can acquire an abstract quality similar to that of words and sounds.

A first requirement for this process, of course, is that the objects photographed should have some meaning of which they can be stripped....If the photographer is to create works that will stand for his spirit in the same way as artists in other genres, he must first—having no ready-made, abstract components such as words and sounds—supply other means to abstraction instead...

Before Hosoe's camera, I was trained until it meant exactly the same whether I stared into the lens or turned my back on it completely. If the flesh of my back and the retina of my eye were both treated simply as externals, what sense could there be to looking?

Yet I was not the only one who was placed in a position where he did not rely on his own eyes. It was the same for Hosoe, too, as the photographer. Quite obviously, as he peered into the viewfinder, he was waiting for a metamorphosis to overtake the objects he saw there. From beginning to end, his operations were aimed at a state of affairs where his own eyes might be successfully betrayed, where a successful reversion to the kind of primary images already seen in his subconscious world would be achieved....

Kamaitachi Eikoh Hosoe 1969

Kamaitachi, or “Weasel’s Sickles,” translated literally from the Japanese, is a record of the memory I experienced during World War II when I was evacuated from Tokyo to the country village where my mother was born. I was twelve years old in 1944 when the American firebombing was the worst. Most of the school children had to be evacuated to the remote countryside. Those who had no relatives were sent to the country to live communally. Those who had relatives in the country, as I did, were sent to live with them. Some had brothers or sisters, but my only younger brother, then three years old, could not be separated from our mother and father who had jobs in Tokyo. I was alone.

I liked the landscapes and the environment of the country, but I hated the country itself. This feeling was due to the poor communication between the country boys and the neighborhood children. My relatives were very good to me, but when I would go out to the towns or villages, children playing around the corner watched me with cold eyes. It was hard for me to join them. It was not only me. Other children were from big cities like Tokyo. We were called “city kids.” They thought city kids were different from country kids. Farmers’ children were plump, but we from the city were thin from hunger. Their laughing expressions were awful.

The dark, snowy country seemed to be full of ghosts. In fact, there were ghosts. We children were always frightened that something terrible would catch us when we went outside after dark. Yuki-onna, or “Snow Woman,” and *Kamaitachi* were among them. I pictured the snow woman not as terrible but on the contrary, as rather romantic. *Kamaitachi*, on the other hand, was something very awful. *Kamaitachi* is a small, invisible animal which attacks good people walking in the rice field lanes in the late springtime. A man who is attacked by *Kamaitachi* finds his arms or legs or some other part of his flesh sliced as if cut by a very sharp knife, but with no blood. In Japanese, *kama* means sickle and *itachi* means weasel. So *Kamaitachi* is an invisible weasel with very sharp teeth like a sickle. But no one has ever seen him. No one knows where or when he appears, only that he attacks people in the fields.

I had the strange feeling, though, that I should never hate the land where my mother was born. If I hated it, I would hate my own mother.

Kamaitachi, then, is a very personal record of my own memory from my boyhood, with all the complex feelings of love and hate from those days in the country.

Photography cannot directly express one’s memory. But a photographer wants to record his memory. In writing? In painting? In singing? Photography? I wanted to express it in photography because I was a photographer. To do so I needed a catalyst. I found it in Tatsumi Hijikata, a good friend of mine and a great dancer. He was sympathetic to my ideas. Photography expresses the subjects themselves in their own time. Outwardly, this is a documentary of the dancer, Tatsumi Hijikata. At the same time, *Kamaitachi* is an inner document of myself and of my background in Japan.

Embrace From the Preface by Yukio Mishima 1970

The piercing beauty of Eikoh Hosoe’s series of photographs entitled *Embrace* has deeply moved me since I first saw it published in a magazine. The viscosity which is associated with sex—those earthy odors and temperatures of soft and intimately formed internal organs—has been meticulously removed from these photographs. To me this is a series filled with hard and athletic beauty. More than anything else, it is about form.

One should not think of Hosoe as wandering into the realm of abstractionism. It is not like him to make an abstract work of the flesh and then intertwine other meanings into it. The original brilliancy possessed by the flesh is irreplaceable and cannot be changed by mode of expression. The flesh has no characteristic of its own other than this brilliancy, yet, by dividing it into sections, as Hosoe has done, it releases more natural light within a certain time and place. Moving close to the flesh, his camera skillfully snatches these unique images of the body—just as a shrewd fox moves down from the hills and skillfully snatches a chicken from a farmyard.

Embrace creates an awareness of the human being as a creature who is pathetic, elegant and powerful. Yet I would hesitate to call it a song of praise to mankind, for it also has an undercurrent of gloominess. This gloominess runs throughout Hosoe’s art and can best be expressed as a feeling of isolation which refuses to be emancipated. The same corresponding undercurrent is apparent in his humorous and cruel *Kamaitachi*—God is dead, and naked human beings face the world shameless and without pride.

One of the reasons for the feeling of pathos which *Embrace* creates is that it portrays humans as being tightly driven into a corner, capable of expressing their rapture only by means of hard and willful tension. The models in the photographs seem as if they are fighting each other. Then suddenly, brilliant and lyrical white flesh appears like lingering snow between them. The whiteness of this flesh is not a fluid whiteness to vanish in a moment, but a whiteness of utmost elegance—awe-inspiring and never fading.

The dignity of *Embrace* is apt to make those who are used to seeing ordinary nude photographs stagger. It expresses the true nobility of nature and represents the everlasting yearnings of the mechanism of the camera.

As an intimate friend of Eikoh Hosoe, I have followed him on the journey which led to the creation of *Embrace*. I have always respected him as a master of self-discipline, conquering each obstacle he meets one by one. Despite the obstacles encountered on the road to *Embrace*, the plateau reached is a remarkable one, even for Hosoe.

Ansel Adams Gallery Workshop, Eikoh Hosoe 1974

In 1974 Ansel Adams invited Eikoh Hosoe to co-teach one of his Yosemite workshops. The theme was "Nude in the Landscape," and it was directed by Norman Locks. Also participating in the workshop were photographers Imogen Cunningham, Wynn Bullock, Lucien Clergue, Robert Heinecken, Judy Dater, and Jack Welpott. One day, while photographing in the forest, all participants, including the instructors, removed their clothing. Hosoe gives the following account of his experience: "In such a magnificent natural environment, being nude brought everyone closer to nature. I was the only one who remained dressed. But upon falling into a waterfall pool, along with my camera, I was forced to take off my clothes. Then I too became one with nature—nude. The camera was soaked and the film inside absorbed nature's spirit."

Gaudí' Eikoh Hosoe 1977

Eikoh Hosoe first encountered the neo-baroque architecture of Antonio Gaudí while visiting Barcelona in 1964. Hosoe was profoundly moved by the experience, but it was not until 1977 that the second "International Conference of Photography" in Barcelona again brought Hosoe to Gaudí. Hosoe recalls:

"Thirteen years ago, when I first visited Barcelona, Gaudí was a great shock to me. I could not expose even one negative for fear that I, like Don Quixote, would be destroyed if I should attempt to approach such a strange-looking monster without knowledge and spiritual preparation. This giant would never fade away.

"The second 'International Conference of Photography' gave me the chance to see Gaudí again. After careful study and preparation, I returned to Barcelona. I was ready to confront Gaudí. After the conference, my concentration centered on photographing Gaudí—Sagrada Familia, Guell Park, Casa Calvet, Palacio Guell, Casa Vicens, Bellesguard, Crypt of the Guell Colony Church—one week passed as if it were one day. I photographed quite a lot, but it was difficult to approach Gaudí. I knew I must return again. I exhibited my photographs upon my return to Tokyo, and although the response was good, I knew my first shooting was only a superficial interpretation. I am so haunted by Gaudí. Why?

"I returned later that year to photograph more of Gaudí. This time I began to see more clearly the outline of Gaudí's essence. While walking on a path in the Guell Park, I suddenly came to suspect that what Gaudí tried to pursue in his life might possibly be Zen. His attitude toward nature, toward his way of life, the formations of round stones in the garden, the design of the entrance to Casa Mila...Gaudí must have created another kind of Zen on the opposite side of the earth. Is this hypothesis too extravagant? I, as a photographer, must prove this hypothesis through my work.

"In 1979, I again returned to Barcelona to photograph. A telegram was waiting for me at the Ritz Hotel: 'Mr. Shuzo Takiguchi passed away.' Mr. Takiguchi, who wrote the preface for *Kamatachi*, was the first to introduce the work of Gaudí to Japan. I used to talk to him about the progress of my project after each visit to Barcelona, and he was to have written the preface for the book. Who else could have been a more appropriate person to write the preface? Three days passed without taking any photographs.

"Mr. Takiguchi was a good friend of Miró, whom I knew respected Gaudí very much. Oh! Why should I not ask Miró to write a preface—even a short one? Would it be too impolite, too unreasonable? Never mind, just try!

"While I was in Barcelona, Miró was on vacation, so I spoke with his assistant about my idea. Two months passed without answer. Finally, a letter came from Barcelona. Miró made two drawings with beautiful poems. One is in homage to Gaudí, the other is to Mr. Takiguchi."

Plates

Cover Photograph: *Embrace*, #48, 1970

Plate 1 *Man and Woman*, #20, 1960

Plate 2 *Man and Woman*, #19, 1960

Plate 3 *Man and Woman*, #24, 1960

Plate 4 *Ordeal by Roses*, #32, 1962

Plate 5 *Ordeal by Roses*, #16, 1962

Plate 6 *Kamaitachi*, #8, 1969

Plate 7 *Kamaitachi*, #23, 1969

Plate 8 *Embrace*, #46, 1970

Plate 9 *Embrace*, #62, 1970

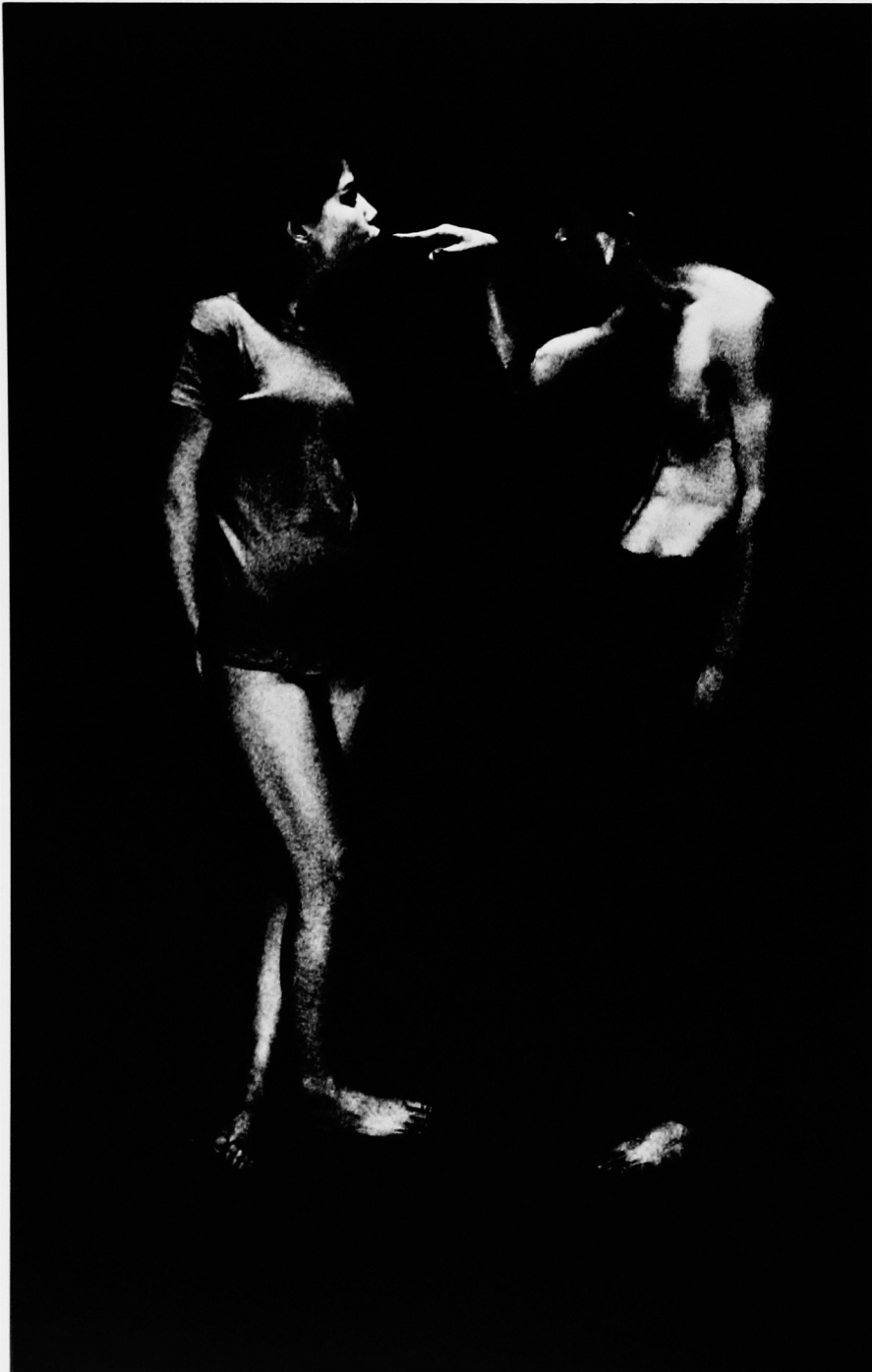
Plate 10 *Man on the Rock*, 1975

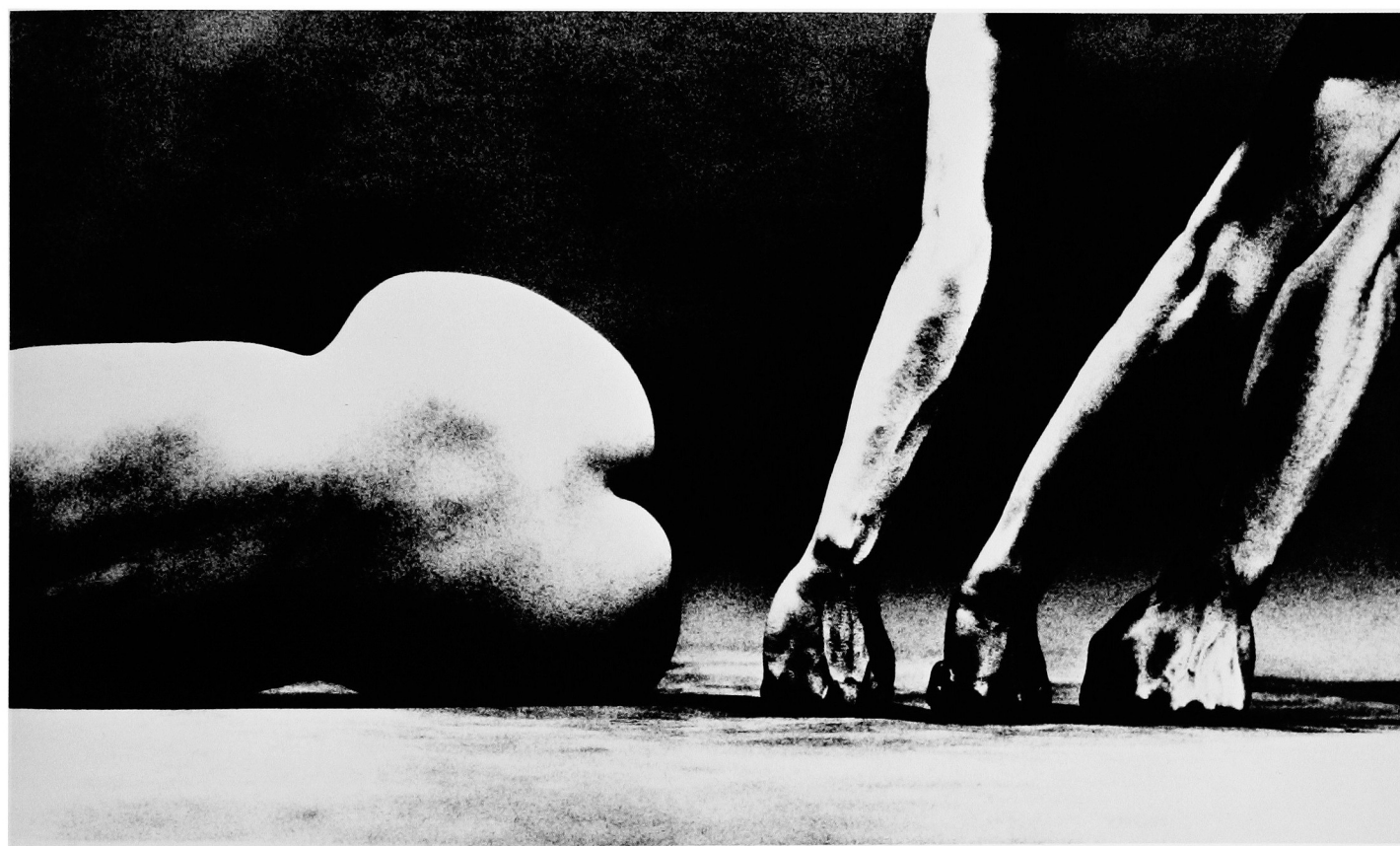
Plate 11 *On the Great Plain Rock of Yosemite*, 1974

Plate 12 *Gaudi's Ceiling, Barcelona*, 1979

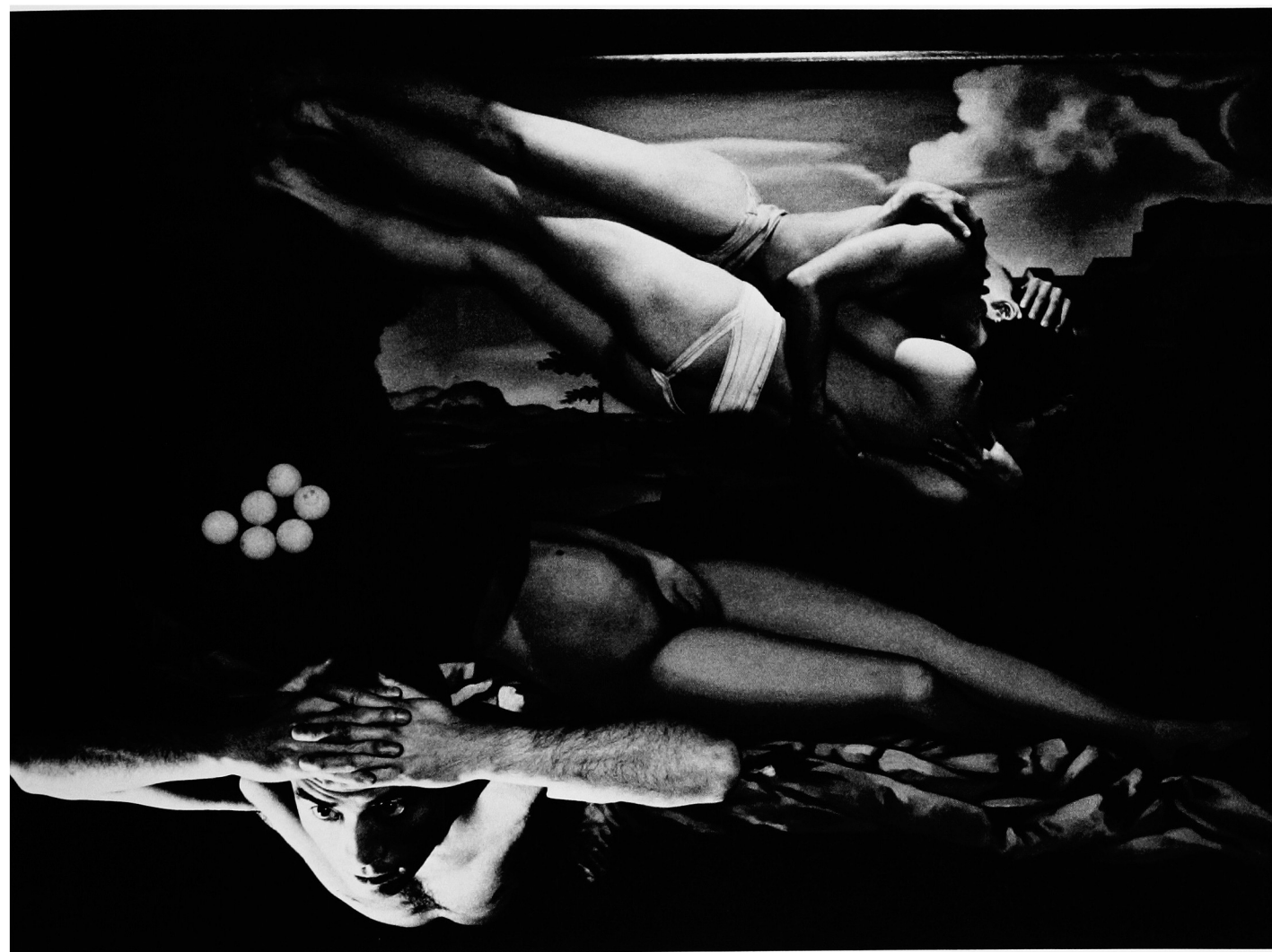
Plate 13 *Gaudi's Ceiling, Barcelona*, 1980







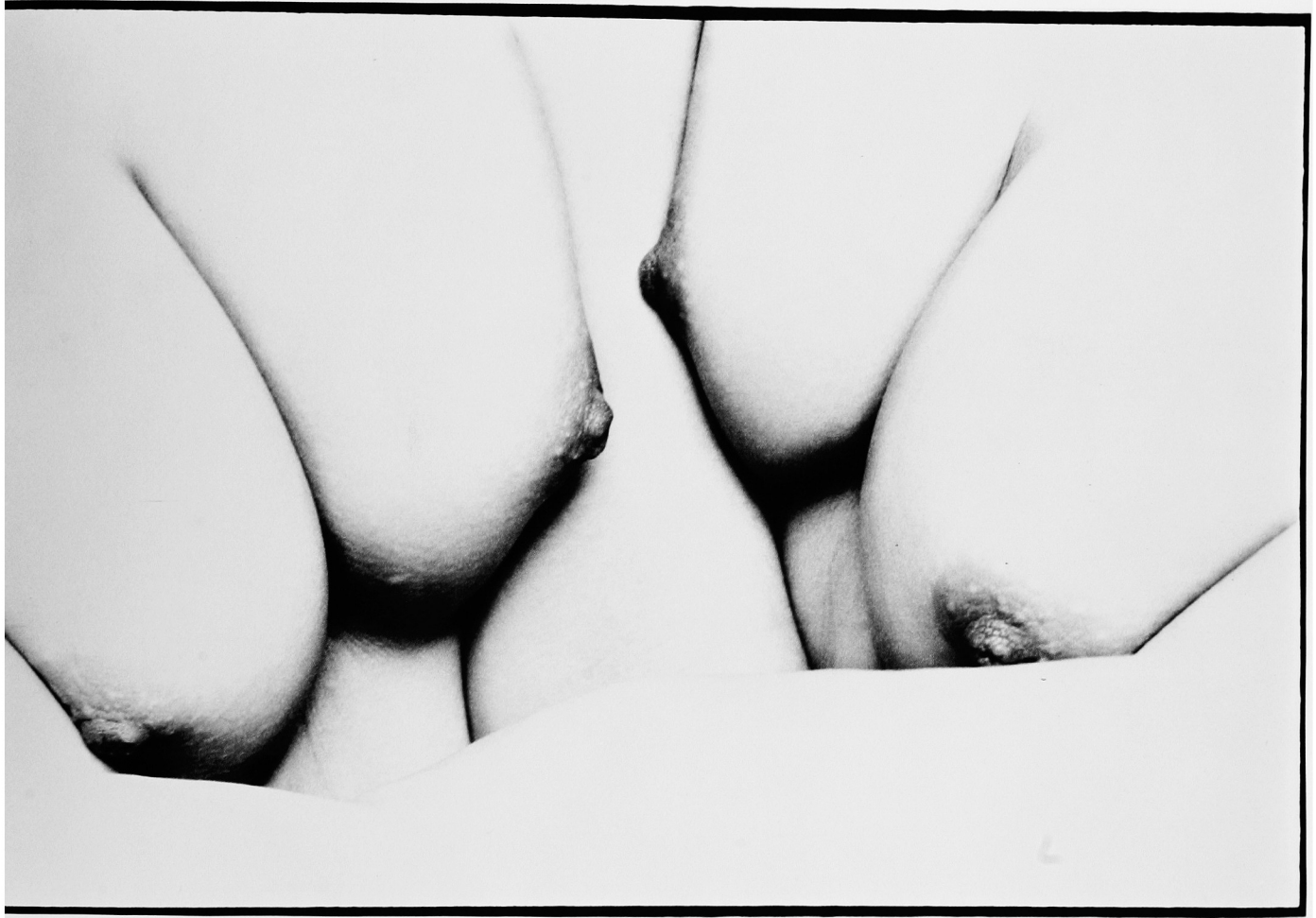


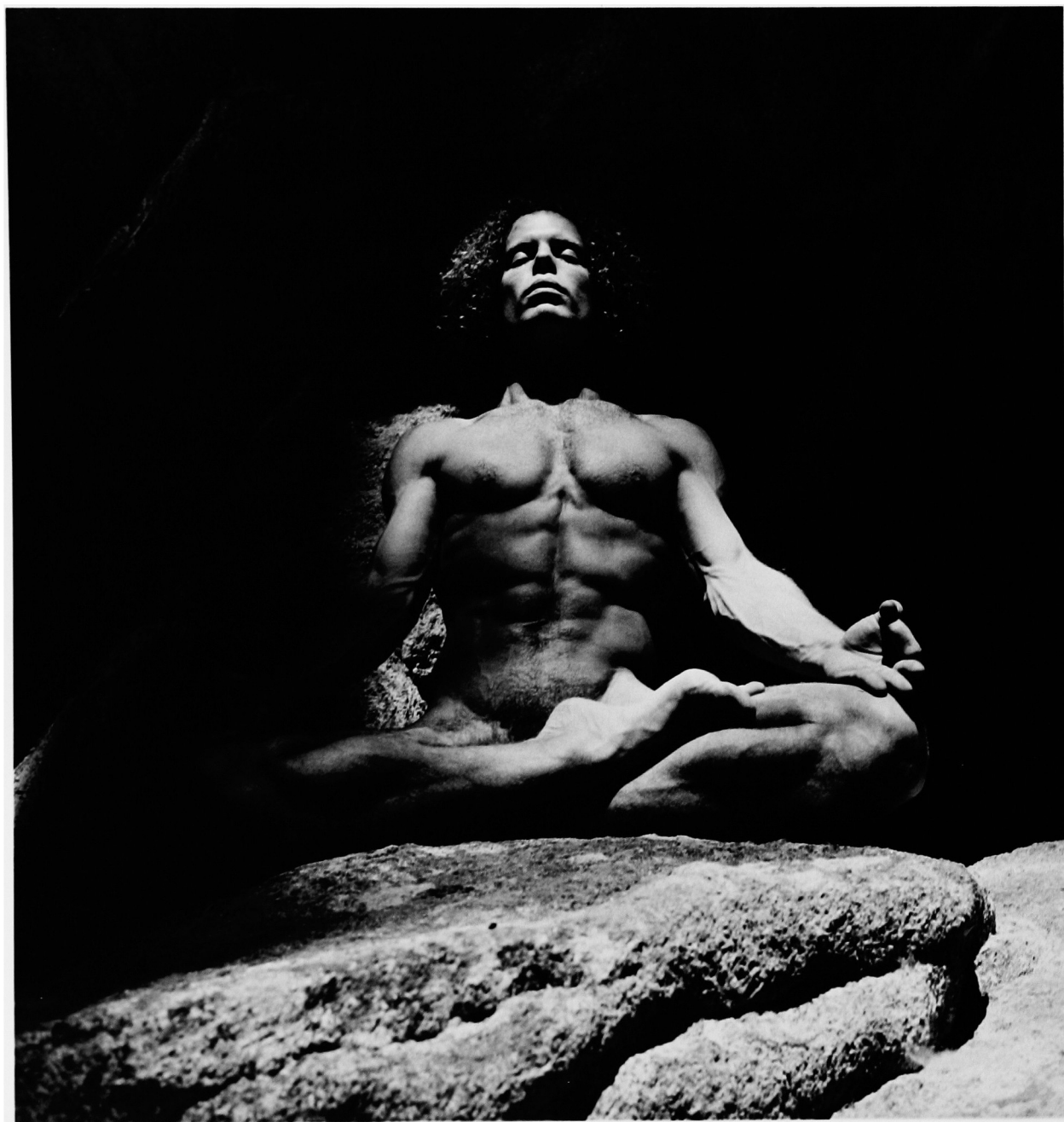




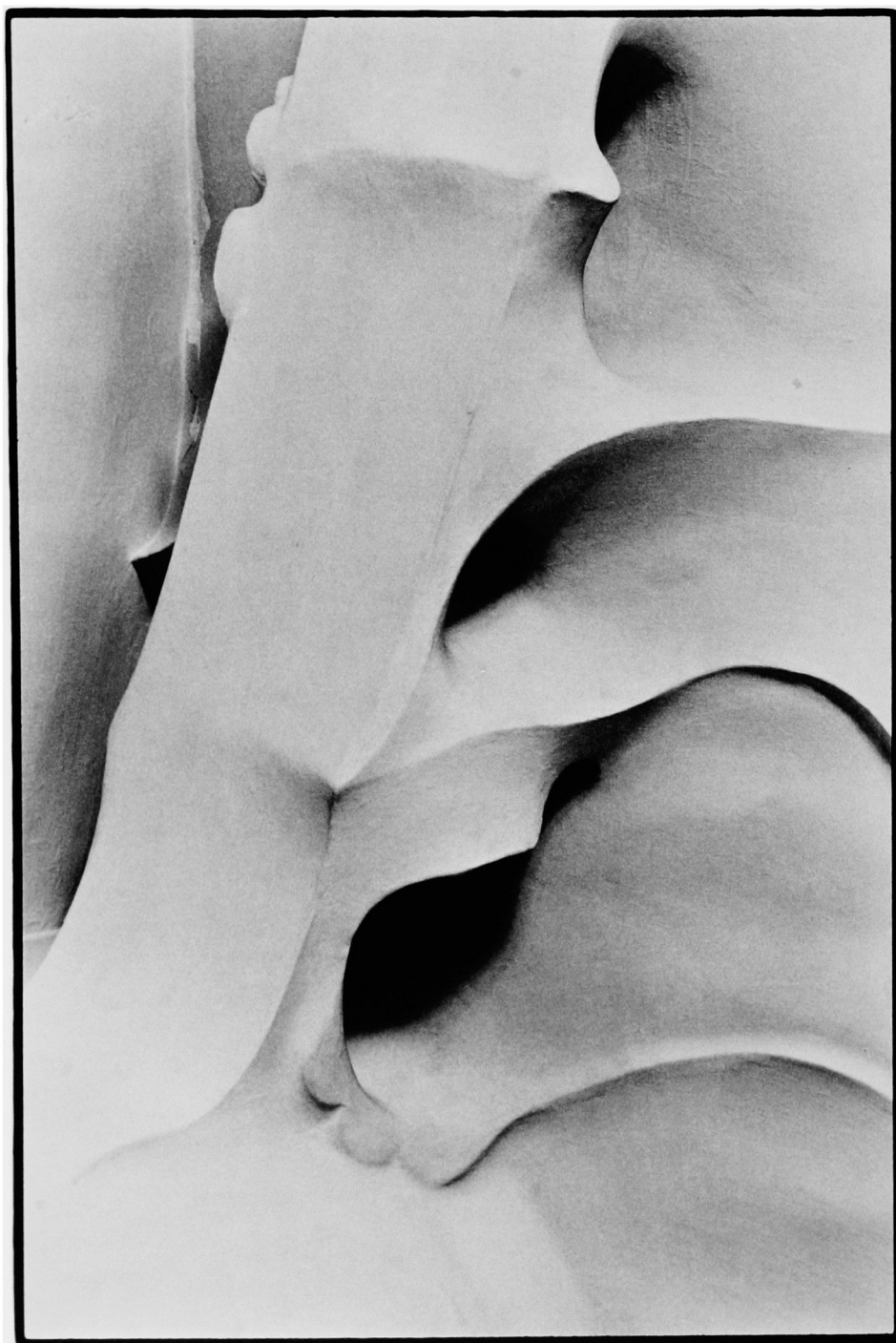














Biographical Notes Eikoh Hosoe

- 1933** Born March 18, in Yonezawa City, Yamagata Prefecture, Japan. Son of a Shinto priest; raised in a Shinto shrine in Tokyo. Tokyo remains his home.
- 1944** During wartime evacuation, Hosoe lives with relatives in Yonezawa until the end of World War II.
- 1951** Decides to become a photographer after winning the Grand Prize in the Fuji Photo Contest, student division.
- 1954** Graduates from Tokyo College of Photography. Unlike many of his classmates, Hosoe is not hired by a photographic firm; he decides to become a free-lance photographer.
- 1955** First book, 35mm *Photography*.
- 1956** First one-person exhibition, "An American Girl in Tokyo."
- 1959** Founds photographic group, "VIVO," a corporation of six photographers: Kikuji Kowada, Ikko Narahara, Akira Sato, Akira Tanno, Shomei Tomatsu, and Hosoe himself.
- 1960** One-person exhibition. "Man and Woman," published the following year in book form. Produces 16mm black and white film, *Naval and Atomic Bomb*.
- 1961** Meets Yukio Mishima and begins photographing him for the later publication *Killed by Roses*.
- 1962** Marries Misako Imai. Photographing of Mishima nearly complete, preparations for publication begin.
- 1963** *Borokei*, or *Killed by Roses*, is published. Son, Kenji, born.
- 1964** Travels around the world; establishes friendship with Nathan Lyons in Rochester, New York. Directs *Judo and Modern Pentathlon*, segments of Kon Ichikawa's documentary film, *Tokyo Olympics*. First encounters the architecture of Gaudi in Barcelona (1964). First daughter, Konoko, born 1965.
- 67**
- 1968** Organizes the exhibition "The World's Great Photographers" with the cooperation of George Eastman House.
- 1969** Publishes *Komaitochi*, preface by Shuzo Takiguchi.
- 1970** Reediting of *Killed by Roses* for republication with new title (*Ordeal by Roses*) and completely new book design. Yukio Mishima takes his own life.
- 1971** *Ordeal by Roses* is published. *Embroce* is published with preface by Yukio Mishima. Second daughter, Kumiko, born.
- 1972** Tours United States extensively. Meets Allen Dutton, Jack Welpott and Judy Doter, who become important friends. Meets Cole Weston, who gives Hosoe permission to translate Edward Weston's *Daybooks* into Japanese. This project remains one of Hosoe's continuing lifeworks.
- 1973** Teaches first workshops in the United States: Phoenix College, Arizona and Columbia College, Chicago. First one-person exhibition, Light Gallery, New York.
- 1974** Co-teaches Ansel Adams Gallery Workshop, Yosemite.
- 1975** Again invited by Ansel Adams to teach workshop, Hosoe is accompanied by his family. Accepts professorship at Tokyo College of Photography (presently Tokyo Institute of Polytechnics) where he establishes a photographic gallery and a program of collecting internationally important photographs for educational purposes.
- 1976** Delivers lecture, "History of Japanese Photography After World War II," University of Arizona. Teaches workshop at the "International Meeting of Photography," Arles, France.
- 1977** Participates in second "International Conference of Photography," Barcelona, Spain. Begins photographing the Architecture of Gaudi.
- 1978** Meets Joan Miró in Majorca, Spain. First group exhibition of "VIVO," Santa Barbara Museum of Art, California.
- 1979** Teaches workshop in Arles, France, with Ralph Gibson, and another at Salzburg College, Austria.
- 1980** Organizes the exhibition, "The World of Taro Miyatake," Tokyo. Participates in Rochester Institute of Technology seminar "Conservation and Restoration of Photographs."
- 1981** First stage of Gaudi project complete.
- 1982** "Eikoh Hosoe: Photographs 1960-1980" is presented by Rochester Institute of Technology. Concurrent exhibitions of photographs and books held at Rochester Institute of Technology, Visual Studies Workshop and the International Museum of Photography at George Eastman House, for which this publication serves as a supplement.
- Major retrospective is the second "Maison de la Photo à Paris." 1960 film, *Naval and Atomic Bomb*, travels throughout the United States in American Federation of Art series: "Japanese Experimental Films 1960-1980."

Selected One-Person Exhibitions

- 1956** "An American Girl in Tokyo," Konishiroku Gallery, Tokyo
- 1960** "Man and Woman," Konishiroku Gallery, Tokyo
- 1968** "An Extravagantly Tropic Comedy," Nikon Salon, Tokyo and Osoko
Smithsonian Institution, Washington, D.C.
Focus Gallery, San Francisco, California
- 1970** Phoenix College, Arizona
- 1971** Gallery Shunju, Tokyo
- 1972** Visual Studies Workshop, Rochester, New York
- 1973** Light Gallery, New York City
- 1974** International Culture Center, Antwerp, Belgium
Fotogalerie Fiolet, Amsterdam, Holland
- 1975** Light Gallery, New York City
Spectrum Gallery, Barcelona, Spain
- 1976** Friends of Photography, Carmel, California
- 1977** "Goudí," Nikon Salon, Tokyo and Osoko
- 1978** Susan Spiritus Gallery, Newport Beach, California
- 1979** Solzburg College, Solzburg, Austria
Portfolio Gallery, Loussonne, Switzerland
- 1980** FNAC Forum, Paris, Toulouse, France
Poole Pao Gallery, Antwerp, Belgium
Nikon Gallery, Zurich, Switzerland
Photo Art Basel, Basel, Switzerland
- 1981** FNAC Forum, Lille, Grenoble, France
- 1982** Rochester Institute of Technology, Rochester, New York
Susan Spiritus Gallery, Newport Beach, California

Selected Group Exhibitions

- 1957** "Eyes of Ten Photographers," organized by Tatsuo Fukushima,
-59 Konishiroku Gallery, Tokyo
- 1960** "You Live Here," organized by J.P.S., Tokyo
- 1962** "NON," organized by Tatsuo Fukushima, Matsuyo Department
Store Gallery, Tokyo
- 1963** "Japanese Contemporary Photography 1961-1962," Museum
of Modern Art, Tokyo
- 1966** Ten Japanese Contemporary Photographers," Museum of
Modern Art, Tokyo
- 1967** "Photography in the Twentieth Century," organized by Notho
Lyons, National Gallery of Canada, Ottawa
- 1974** "New Japanese Photography," organized by John Szarkowski
and Shoji Yamagishi, Museum of Modern Art, New York
- 1975** "History of Japanese Contemporary Photography 1945-70,"
organized by J.P.S., Tokyo, Nagoya and Osaka

- 1977** "Neue Fotografie Aus Japan," organized by Dr. Breich, Museum of Modern Art, Graz, Austria
Eyes of Photographers," organized by Suomen Komeroseurojen Litto, Helsinki, Finland
- 1978** "Japanese Photography: Today and Its Origin," organized by Lorenzo Merlo & others, Galleria d'arte Moderna, Bologna, Italy
"VIVO" Group Show, organized by Bob Werling, Santa Barbara, Museum of Art, Santa Barbara, California

Selected Books

- 1961** *Man and Woman* (Tokyo: Camera Art Incorporated).
- 1963** *Boroker, or Killed by Roses* (Tokyo: Gendai Shichosha Publishing House).
- 1969** *Komotochi* (Tokyo: Gendai Shichosha Publishing House).
- 1971** New edition of *Boroker* with new title, *Ordeal by Roses* (Tokyo: Shueisha Publishing Incorporated).
Embroce, or Hoya (Tokyo: Shoshin Hyoronsha Publishing).

Selected Children's Books

- 1965** *Why, Mother, Why?* with Miyuki Futato (Tokyo: Kodansha International Publications).
Tokochon and I with Betty Jean Lifton (New York: Norton).
- 1971** *Return to Hiroshima* with Betty Jean Lifton (New York: Atheneum)

